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JOKES AND TEARS.

How Arthur Roberts Thanked his Jubilee Audience.

By M. WILLSON DISHER.

In the history of laughter there is many a tale for tears. There is now another that will rank with the best. For the moment it is among the day's news and therefore not fully appreciated; a tale has to be among the legends before we know what it is worth. When the thronging present dwindles to a few scattered memories, the last survivors of our generation in their anecdotage will tell with relish how they saw Arthur Roberts take his "benefit" at the jubilee of his career. Their tale will be of the wonderful man who made his audience shout with laughter at his sudden jokes while their hearts were full of sympathy

When he gazed from the stage of the Alhambra last Friday and saw the tense, eager crowd that seemed to be bursting a space too small to hold all his admirers, the lump in his throat became swollen. "I don't know whether to stand on my head and let it fall out of my mouth or wait till it drops to my feet and then kick it away." But his ready wit did not fail him. When a bouquet was handed to him, how thoroughly he pulled our legs! "These," he said wistfully, "are very beautiful flowers, but I miss the blossom that would remind me most of my youth. It was a flower I was very fond of, then." In a voice as smart as the crack of a whip, he added, "Hops!" But the pathos in his voice was not merely make-believe. When he said, "I have mustered my courage or couraged my mustard," he was making a jest of a tense emotional ordeal. If he had had a thousand tongues, he declared—and we believed him—he would yet not have been able to express all his thanks. His eyes filled with tears as he asked us to think of him whenever his name was out of the bill, and filled again as quickly as he brushed them away. But his voice soon regained its strength, and with the erect bearing that has always been his and that made his jest now sound as a true word, he shouted, "And if anybody wants a juvenile lead in 1925—here I am!"

Unlike the other music hall idols of his time, Arthur Roberts never—unless in pantomime—raddled his nose, carried a bulbous "gamp," or wore patched trousers. At one time he was even "the glass of fashion and the mould of form," closely watched by all the young bloods for the cut of a coat or the shape of a hat. To-day he retains his sense of style, and at the Alhambra appeared as an old beau who could still, to use the old phrase, "cut a dash." His song, "Good—Damn Good," had the old abandon that caused his departure years ago from the halls to enrich opera bouffe. He was still alert. He could still, with a gesture, picture the whole scene for you.

For over fifty years—according to one reference book, his first concert was in 1871—Arthur Roberts has delighted Londoners with his quips and songs, and remains at work though the very halls where he first appeared have been worn out, and either rebuilt or betrayed to the cinema. Incidentally, for the best part of those fifty years he was instructing the young idea how to amuse—and the results were evident in the methods of the popular idols of to-day who came to swell his triumph at the Alhambra. To point out the resemblances, however, would perhaps be invidious; therefore this account will pass on to other matters. There is, to begin with, the fact that the performance was, unlike most special performances, even more expeditiously arranged than the normal variety show. The only change was, and for this we had been warned, the absence of Vesta Tilley. This was a pity, it must be confessed. Many years ago she missed playing with Arthur Roberts in Drury Lane pantomime by a year only. To have seen them together on this occasion would have been a rare blending of memory's fragrant incenses. But her understudy was Henry Ainley, whose voice gave a deep solemnity to the prologue. It was a poem called "Arthur," by the same hand that provided Arthur Roberts with the famous part of Captain Coddington over thirty years ago. And that the pen of Adrian Ross had not lost its cunning was proved in these verses:

Now the golden days are gone,
Days that were so gay and splendid;
Full of free and freakish fun—
All their quips and cranks are ended,
Soon, alas! will fade in haze,
Arthur's days!

Therefore, though the waning year,
Turns to desolate November,
We are met to greet him here,
We, the friends who well remember,
Now, with love that does not fail,
Arthur, hail!

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JOKES AND TEARS.

(*Continued.*)

With that began the finest variety programme of the last two or three years. Two sketches from the "Green Room Rags" were the offering of the drama—represented by such notable actors as Edmund Gwenn and Franklyn Dyall, besides Hermione Baddeley as vanguard of the coming generation. Leslie Henson with others from "Primrose," and George Graves with others from "The Merry Widow," paid the tribute of musical comedy comedians to the founder of their craft. Revue sent Morris Harvey, Tubby Edlin and Phyllis Monkman. Of singers there were Lilian Davies and Ethel Hook. Of variety artists, there were Laddie Cliff, the Trix Sisters, Joe Jackson and Willie Solar. And even the cabarets may be said to be represented, seeing that Jack Hylton's band was there.

Marie Tempest also paid her tribute. And Violet Loraine came back from her retirement in Northumberland specially to grace the occasion by singing "If You Were the Only Girl in the World" with George Robey. This roused a storm of approval that seemed likely to overshadow for a moment the object of the matinée. "Vi" was carried off her feet. For a second or two everybody could see that her one desire was to come back to the stage. But that was the spirit of the show. It was not, we knew, a "farewell." It was the signal to start again.

"CLOGS TO CLOGS."

Lancashire Comedy, by John Walton, presented by Clive Woods at the Everyman Theatre on Monday, Nov. 10.

An old idea has been very brightly and freshly treated by Mr. John Walton in his Lancashire comedy, produced at the Everyman Theatre last week. They say up there that it takes three generations to travel from clogs to clogs; the Simisters return to their wooden shoes in three weeks. With a sureness of touch in characterisation and dialogue unusual in a new playwright, Mr. Walton has treated amusingly the effect of an unexpected rise to comparative wealth upon a cotton weaver and his family.

The second act is first-rate comedy as well as being exceedingly shrewd and wise in its observation of character. Here we find the Simister family in state in the parlour, with Mrs. Simister in her smart dress and tight shoes, itching to be in the kitchen, and her daughter Mary, already rather bored with her exercises at the grand piano. The only one who is thoroughly at home is the son, Charles, a likeable, lazy young fellow who has spent his leisure in making fortunes on paper. He is really responsible for carrying the head of the family off his feet. When he hears that his father has made a thousand pounds or so out of the cotton boom he is able to prove that with a capital of ten pounds he made a large fortune—on paper—in a few months. What, therefore, can be done with a thousand! It is all so convincing, and nothing can prevent the Simisters being millionaires in no time. So father takes to speculating, joins a golf club, and drops "The Daily Herald"; pays a deposit off "Th' 'All," the largest mansion thereabouts, and tells the young trade union official that he is not good enough to marry Mary. Then they hear from Mrs. Simister's brother—the hard-headed, hard-working millowner who was their employer—that the boom has "bust" and ruin faces them.

In the last act they return to the clogs. It is not so easy, for Simister has been a "traitor" to the union, and, after a good deal of rather wearisome bargaining (with the father's consent to Mary's engagement as the bait), they are reinstated at the mill.

"Clogs to Clogs" has some excellent acting parts, and the cast seemed to enjoy playing them as much as the audience enjoyed watching and hearing the actors. Mr. Fewlass Llewellyn very neatly and convincingly characterised the father, and Miss Sydney Fairbrother's performance as the mother was a delightful and well-observed piece of comedy. But possibly the best thing of the evening was Mr. Clifford Mollison's acting as the son, which was as sharp in line and gesture as it was humorous in characterisation. His picture of the cocksure young mill-hand, with his stiff posturings and assumed gentility, is something to be remembered. Miss Evelyn Culver, if not so well served by the author, did well as the daughter, and there were clever little studies from Miss Margaret Moffat, Miss Ruth Povah, Mr. Terence O'Brien and Mr. Carleton Hobbs. Mr. F. B. J. Sharp played the part of a poetic weaver with a good deal of charm

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WANTED, Revues, Pantos., &c.
Nos. 1 and 2 Theatres (North).
Immediate and future dates.
Smaller Companies (not C.P.), South Coast.
Must be proved powerful attractions.
Number performers, date sheet, &c., essential.

ROYAL COURT THEATRE, WIGAN
WANTED, ONCE NIGHTLY ATTRACTIONS for JAN. 26, FEB. 23, and MARCH 23, 1925. Address, full pars., to WORSWICK, Wigan.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, Dec. 8, 15, Jan. 26, Feb. 9, on.
GAIETY THEATRE, HASTINGS, Jan. 26, Feb. 2, 16, March 2, Easter.
PLEASURE GARDENS, FOLKESTONE, Dec. 8, 15, Jan. 26, April 6.
HIPPODROME, MARGATE, Easter, Whit., June 8.
THEATRE ROYAL, WORTHING, High season, July 13, 20, Sept. 7, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, First-class Attractions.

Christmas, Dec. 22, for suitable attraction.

Now Booking 1925.

Vacant, Jan. 5, 12, Feb. 9, and onwards, with exceptions.

A. DOUGLASS.
Hotel Cecil, Strand, until Friday; then Winter Gardens, New Brighton.

OPERA HOUSE, KIDDERMINSTER.
One of the best appointed theatres in the Midlands. Efficiently staffed, well lighted, warm and comfortable. Enormous success last week with opera. 2 256 booked seats, 3,000 early doors. Many late comers disappointed.
WANTED Known. Good companies can do the business here.
All communications, FRED DRY, as above.

PALACE, MELTON MOWBRAY.
WANTED, good Attraction for Monday next, Nov. 24.
Revue or Drama.
Good companies can do good business.
Wire immediately, LAURENCE, Manager.

THE PIER PAVILION, COLWYN BAY.
WANTED, Nov. 17 and 24, week, Strong Theatrical Attraction.
Particulars to YATES GREGORY.

THEATRE ROYAL, BRIGHTON.
WANTED, First-class Attractions, Dec. 15.
Address, LAWSON LAMBERT, as above.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Dec. 8, 15.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN,"

Musical Comedy Costume Play.

One Long Scream of Laughter.

WANTED, Jan. 5 and 12.
Jan. 5 and 12.
Jan. 5 and 12.

CHALMERS MACKEY,
Princess' Theatre, Glasgow (2 weeks).

Booked at all the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

No. 1 Company, including Wilfred Shine.

WANTED, Dec. 1 (to precede the Regent Theatre, London).

Now Booking 1925.

A. DOUGLASS,
Hotel Cecil, Strand, until Friday; then Winter Gardens, New Brighton.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."

Either or both plays, once or twice nightly.

WANTED,
Dec. 15,
on, with exceptions.
MADGE HOPE.
This week, Vic. T., Oakham.

"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."

WANTED, Dec. 22, 29, Jan. 5, 19, 26, Feb. 9, March 2 (?), 9.

All Communications,
F. H. FOWLER,
Alexandra Theatre,
Stoke Newington, N.

WANTED, Monday next,
"SHIP AHOY!"
"SHIP AHOY!"
Printing ready.
GALLIMORE, Co-op. Hall, Little Hulton, Bolton, Lancs.

LEONARD LAURENCE and COMPANY, including DOROTHY WEST-SYMES and T. W. DUNSCOMBE,
in
"THE FAKE."
By Frederick Lonsdale. From the Apollo, W.
WANTED, Dec. 1, Dec. 1.
Dec. 1, Dec. 1.
Also Christmas and various Spring.
Pier, Colwyn Bay; next, Empire, Peterborough.

THEATRES WANTED.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Company includes
CHRISTINE SILVER
as
Fifi Morgan.
WANTED, Bookings for Dec. 22, 29, Jan. 5, 12, 19, 26, &c.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Dec. 22, 29, Jan. 5, 12, 19, &c.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Jan. 26, Feb. 16, 23, March 2, 9, April 6, 27.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Jan. 19, 26, Feb. 2, 9, 16, April 6, 27.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

WANTED, Monday next, also Dec. 1, "ROSETTE" REVUE.
The big comedy show.
Smartest and funniest show on the road.
Full London company and chorus.
Printing ready. Wire, BILLY MERRICK, Empire, Southampton.

WANTED, First-class Theatres.

Big and elaborate Pantomime, "JACK AND JILL,"
Jan. 26.
Big capacity essential.

Payne Seddon and Clifton Alderson's Co., "THE FARMER'S WIFE."
Still playing to capacity in London.
The biggest laugh of the century.
Easter Week and a few Autumn.

Mr. and Mrs. Edward Whitty's Co., "PLUS FOURS."
The farcical success of two London Theatres,
Dec. 22 (North), a few in March, and on.

THE FREDK. MOUILLOT OFFICES, 7-8, Leicester-place, W.C.2.

"THE WANDERING JEW,"
By arrangement with Mr. Matheson Lang.
Just about to be revived at the New Theatre, London.
WANTED, Dec. 22, 29, Feb. 2, Mar. 9, and odd dates later.
W. FOSTER HORSFIELD,
C/o Hubert Woodward,
21, Panton-st., S.W.1.
Telephone: Regent 689.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, Ladies, train for Pantomime and Cabaret engagements. Apply now, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

WANTED Known, Publisher requires mezzo-sop. Vocalists, amateur, semi-pro.; under 24. Call, 345, Brixton-road (basement), 6-8, Saturday, 22nd.

STAFF WANTS.

WANTED, immed., by Carpenter-Scenic, Props, &c.; res. pref.; age 37-20 years' ex. res. tour; make anything. W. MALVILL, 84 Hut, Aerodrome, Minworth, Birmingham.

WANTED, engagement by Wardrobe Mistress; own machine; cut, make, and design; excel. refs. WILSON, 58, Angell-road, Brixton.

WANTED Known, a quick and effective Scenic Artist at lib.; in oils or distemper; painter of the Menagerie Front at Wembley. Apply, CHARLES MUMFORD, 6, Marshall-street, King's Lynn.

PANTOMIME ARTISTS WANTED.

WANTED, for "CINDERELLA" Pantomime, Comedian for Baron; also first-class Cinders (must have good voice); also Dandini and good soprano vocalist for Fairy Queen. Audition to-day at 3 o'clock, 77, New Oxford-street. ADAMS AGENCY, 122, Shaftesbury-avenue, W.1.

WANTED, for London Pantomime ("Cinderella"), Prince, Baron, Buttons, Cinderella, Ugly Sisters, Brokers' Men, Male Quartette (comedy preferred); pantomimic troupe work, traps, Musical Director. Fullest particulars, salary, &c., letters only, marked "Panto." K. F. HOOPER, 21, Panton-street, Haymarket, S.W.1.

WANTED, by JULIAN WYLIE, the London Hippodrome Producer, to Engage the Most Beautiful Girls in London for his "MOTHER GOOSE" Pantomime, to be presented at the London Hippodrome on Boxing Day. Applicants must not be less than 5ft. 7in. in height in their stockinged feet. Apply, personally, to H. E. BRIGHT, Stage Manager, London Hippodrome, on Thursday next, at 5 o'clock.

WANTED, for London Pantomime, Dancers, also clever, refined children able to dance. Call, with practice dress, Wednesday (5 o'c.), Friday (2 o'c.), Saturday (12.30). ETLINGER THEATRE SCHOOL, 60, Paddington-street, Baker-street.

PANTOMIME ARTISTS' WANTS.

WANTED, PANTOMIME OR REVUE,
By
BILLY CHURCHILL,

The Star Character and Versatile Comedian from all the leading theatres and variety halls in Britain.

Four years with John Hart, Esq., J. F. Elliston, Esq., &c., &c.

BILLY CHURCHILL,

One of the best draws on the British stage. Songs, business and comic interludes for any part all ready to put on. The great Minstrel Gag, the Charabanc Scene for full company. "Hunting the Lion." All these items and scenes from the beginning to the end.

Managers can always depend upon a good and clean show, free from vulgarity.

BILLY CHURCHILL,

All offers to 30, Cavendish-drive,
Rock Ferry, Cheshire.

NOTE.—I am not expensive.

MUSIC HALL ARTISTS' WANTS.

WANTED, Engts. SUTHERLAND FELCE. Magic, Mirth, Mystery and Ventriloquism. Society Entertainer. 44, Swaby-road, S.W.18.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only Real Cossack Riding Act in existence.

98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, ROLLO, on the High Rope, in the most daring and sensational act ever presented. Hengler's Circus, Glasgow.

WANTED Known, Comical Walker, Clown and Agoust, with good comic entries; also refined Globe Juggling speciality; now vac. Wire offers, COMICAL WALKER, 6, Thornley-street, Wolverhampton.

MUSICIANS WANTED.

WANTED, brilliant Solo Violinist, M.D.; young and good appearance; used to variety; comfortable, permanent post for the right man. Salary £5; 24 hours. Photos to MANAGER, West End Cinema, Edinburgh. References.

WANTED, immediately, for large high-class cinema in Londonderry, Musical Director (Pianist-Organist); £3,000 organ; must be thoroughly experienced and possess a large and up-to-date repertoire. Apply, stating salary required and full particulars, Box 461, "The Era."

WANTED, to open Nov. 24, Violin-Conductor and Orchestral-Pianist; evenings only; must be capable fitting pictures. Only good men need apply, with terms and refs., to MANAGER, King's Cinema, Edinburgh.

WANTED, Pianist Conductor, small musical comedy, running through panto.; rehearse immediately; no fancy salaries; single man preferred. KENT, 13, Prospect-terrace, Newton Abbot.

WANTED, first-class Leader-Violinist (not M. D.), for cinema near Glasgow; only really good players need apply; six nights and two matinées; good salary to right man. Terms and when can open, &c., to Box 433, "The Era."

WANTED, for cinema in Wales, Leader Violinist-Repr., 'Cello, Pianist. State age, salary, references, to Box 426, "The Era."

WANTED, expd. Violin-Leaders (males), Cinemas, 5 mats., evenings, £7; 2 mats. evenings, £6; must be first-class. State age, when can open, &c., to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Leader, immediately, for out of town; evenings and 2 matinées; must be good player. Lowest terms to ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush, W.12. 'Phone, Riverside 2578.

WANTED, first-class Leader; must have good tone and technique; lady or gent.; audition if possible immediately. COOKE, "Granchester," Ellis-rd., Clacton-on-Sea.

WANTED, brilliant and powerful Leader-Violinist; also Repet.; for high-class super picture theatre; 12 miles from London; to open Dec. 1. Write, giving full particulars and salary required, to Box 460, "The Era."

WANTED, A REALLY FIRST-CLASS VIOLINIST-LEADER, AND SOLOIST; MUST BE AN EXCELLENT MUSICIAN, POSSESSING BEAUTIFUL TONE AND TECHNIQUE, AND THOROUGHLY CONVERSANT WITH ALL THE HIGHEST CLASS PROGRAMMES; FOR A LEADING CINEMA IN NORTH-WEST LANCASHIRE. AUDITION ESSENTIAL, OR COME AT OWN RISK. 3 SHOWS DAILY. TERMS, REFS., &c., FIRST LETTER, BOX 453, "THE ERA."

WANTED, experienced lady Violiniste for Trio; must be young and bright appearance; restaurant, Southend-on-Sea. Apply, with photo., &c., to MISS H. M., 3, Hillcrest-rd., Hockley, Essex.

EXCHANGE HALL CINEMA, GRANTHAM.
WANTED, open Monday, lady Violinist for Trio, evenings and 1 matinée. Apply, lowest and refs., to WILL DOLMAN, Picture House, Grantham.

WANTED, a Violiniste, by Pianist, for immediate Cinema Engagement. Box 458, "The Era."

WANTED, Violinist, Vocalist, and Cornet, for pitching and engagements. LEJEUNE, 4, John-street, Dundee.

WANTED, Violinist requiring experience in cinema, to communicate with M.D., 32, Broke-rd., Dalston, E.8.

WANTED, a first-class, experienced Violinist for Trio in Cinema; 6 nights, 3 matinées. Send references and terms to M.D., His Majesty's Cinema, Eastville, Bristol.

WANTED, Violinist, open Monday; rapid sight reader; first-class; no dude; audition, 12, Friday. KENNINGTON THEATRE, S.E.11.

WANTED, Violinist, Banjoist, or Saxophonist, for Dance Engagements; must be near Leamington. Apply, SIRRONE, c/o Dale Forty, The Parade, Leamington.

WANTED, to meet a tip-top Violinist by experienced cinema Pianiste, open for engagement; library; high-class accompanist. 219, Euston-road. Museum 3518.

WANTED, for high-class Cinema, Repet. Violin, also 'Cello, for Relief Orchestra; must be fully experienced or useless; open at once. Wire, age, terms and particulars of ability, to MUSICAL DIRECTOR, The Electra Palace, Queen-st., Oxford.

WANTED, good Violinist as Repet., able to lead; experienced, and good tone essential; 4 hours daily; Union terms. State when can open, age, and refs. to CONDUCTOR, The Stoll Picture Theatre, Bedminster, Bristol.

WANTED, good Rep., able to lead, out of town, evenings and 2 matinées; audition. Lowest terms to ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush, W.12. 'Phone, Riverside 2578.

WANTED, good 'Cellist (lady); mellow tone, perfect reader; smart appearance; London Restaurant; audition SLATERS, 142, Strand, Thursday, 1 p.m. MME. BELLE RICHARDSON, Mus. Directress.

WANTED, lady 'Cello player, evenings only. State lowest terms, open at once, PICTURE PLAYHOUSE, Loughboro', Leicester.

WANTED, 'Cellist, requiring cinema experience; evenings; expenses paid. ALBION CINEMA, Albion-road, W.16.

THE PORTSMOUTH THEATRES, LTD.
WANTED, Really Good 'Cello Player, for the run of the Pantomime at the Theatre Royal, Portsmouth. Open Boxing Night; usual rehearsals previous. Can also offer one week, Dec. 8.
Apply, CHARLES H. PETERS, Musical Director to the above.

WANTED, 'Cellist, requiring experience; small salary. Apply Box 428, "The Era."

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
'Phone, Maida Vale 2515.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.).

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists provided at shortest notice.
WANTED KNOWN. Owing to our excellent coaching 11 members of our Classes obtained good permanencies during the latter part of October, some in open competition.
We are now forming Trios and Quartettes for café, hotel, and cinema engagements. Vacancies to be filled in a new café now reaching completion.
New members wishing to join such combines can REHEARSE FREE in the afternoons at our Rehearsal Hall. Free use of Library included.
WANTED, Lady Instrumentalists to register immediately for Hotel and Restaurant engagements.
All communications to W. E. BOYCOTT.

WANTED, First-class 'Cellist, to Open Monday, Nov. 24, if possible; must have powerful tone, and capable sight reader; afternoons and evenings; terms, £5. Apply, MUSICAL DIRECTOR, Kinnaird Picture House, Dundee.

WANTED, experienced 'Cellist (lady or gent.) for Hotel, Dance and Lounge work; 4½ hours daily; play Solo, Sunday Concert; start soon as possible. Full particulars, photo, if convenient, to F. H. JEPSON, 2, Horncliffe-road, Blackpool, S.

WANTED, first-class 'Cellist; open Monday; ref.; terms; evenings. M. D., Picture Palace, Greenock.

WANTED, 'Cellist for out of town, evenings and 2 matinées. Lowest terms to ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush, W.12. 'Phone, Riverside 2578.

WANTED, Musicians, at First-class Variety Halls.
Hull Palace, 'Cellist.
Leeds Empire, Drummer.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER, at the above-mentioned hall.

WANTED, for Sunday nights, Double Bass, Clarinet, Cornet and Drums. Particulars to COOKE, "Granchester," Ellis-rd., Clacton-on-Sea.

WANTED, for First-class London Cinema, Low-pitch Flute, Clarinet, and Trumpet; must be absolutely good performers and steady. State terms, age, and last reference only. MUSICAL DIRECTOR, 37, Shepherd's Bush-road, W.

WANTED, experienced Flautist for twice-nightly Picture Theatre with full orchestra. Send references and quote terms to J. H. CURRY, Tivoli Theatre, Grimsby.

WANTED, for high-class Cinema in Eastern Counties, a first-class Clarinet player. Write, giving full details and salary required, to MUSICAL DIRECTOR, Central Cinema, Cambridge.

WANTED, girl Saxophonist, with or without instruments.
Must be young.
Apply, in writing only, HEARN, N.V.A., 18, Charing Cross-rd., W.C.

WANTED, Good Alto Saxophonist, Coloured Sax., and Pianist, immediately.
APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House,
Leicester-square, W.C.2.

WANTED, for Band, Royal Marines, a good Cornet Player (to double Violin preferred). Staff Band; no sea service; good prospects; age under 28. Address, LIEUT. CHARLES HOBY, Mus. D. (Oxon), Royal Marine Barracks, Chatham.

WANTED, Monday, Tuesday, and Wednesday next, cinema, Cornet, 'Cello, and First Violin. 'Phone, East Ham 847.

WANTED, Lady Vocalist or Portable Harmonium player for Pitching; half shares. W., 44, Acton-st., Haggerston.

WANTED, Portable Player, join Violin and Flute; letters only. VIOLINIST, 19, Oldridge-road, Balham, S.W.

WANTED, a capable Orchestral Organist for first-class cinema; six hours daily; no Sundays. Applicants state full particulars as to experience, age, salary, to MUSICAL DIRECTOR, Picture House, Northgate-street, Chester.

WANTED, good Orchestral-Pianist (experienced) for first-class cinema; must be used to high-class programme; twice nightly, 6.15 to 10 approx. and Saturday matinée. Apply, with terms, refs., &c., to MUS. DIR., Scala Theatre, Evesham, Worcs. Open Monday next.

WANTED, good Relief Pianist. Audition Wed. morning, 11.30. IMPERIAL PLAYHOUSE, 191, Portobello-road, W.11.

WANTED, brilliant Pianist; varieties. Age, full particulars, MOORHOUSE, Miners' Hall, Easington.

WANTED, First-class Orchestral and Solo Pianist, for Trio; 5 hours daily, 6 days weekly; only tip-top persons need apply; good salary and permanent. Apply, MANAGER, Palladium, Epsom.

WANTED, Orchestral Pianist, six evenings, two matinées.
Apply, SAVOY, Uxbridge.

WANTED, Pianist and Violinist; must be experienced and used to café work; ladies and own library preferred. Refs. and lowest terms to WILL DOLMAN, Picture House, Grantham.

WANTED, to open Dec. 8 (permanency), Drummer, with effects, Solo Cornet, and a Pianist who is efficient on some other instrument. State age, terms (M.U.), and references essential, to M.D., Pavilion Playhouse, Chorley (Lancs).

WANTED, immediately, Tympanist Drummer, with Bells, Glock., and full effects, for
PICTURE HOUSE, BOTCHERGATE, CARLISLE.
5½ hours daily.
Permanency to first-class, steady man, of ability, possessing cinema experience.
Apply, stating age, refs., full pars., and kit, to
MANAGER.

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ALL INSTRUMENTALISTS.

A STEP TAKEN IN THE RIGHT DIRECTION TO SATISFY YOUR AMBITION.

THE BUSY TIME IS CLOSE UPON US. START NOW! DO NOT LOSE TIME.

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TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS

AT THE CINEMA BUREAU,

18, CECIL-COURT, W.C.2,

WHO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT, AS THEY ARE THE OLD-ESTABLISHED RECOGNISED BUREAU IN THE CINEMA TRADE.

WE ARE SENDING OUT EXPERIENCED ORCHESTRAS, QUARTETTES, AND INDIVIDUAL MUSICIANS EVERY DAY.

Good Deputies always on hand.

CINEMA BUREAU,

Orchestral Department,

18, CECIL-COURT, W.C.

'Phone, Gerrard 1414. Reg. L.C.C.

WANTED, Tympanist's Bells, Glock., &c., Cinemas, evenings only, £4; also Organist, £4. State age, when can open, &c., to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, first-class Drummer for the Palace Theatre, Ramsgate; open Dec. 1; must have full drum kit and all effects. Twice nightly and 1 matinée. Terms and ref. (first letter), to G. CASEY, Grand Theatre, Basingstoke.

WANTED, experienced lady Trio (Piano, Violin, and 'Cello), for country cinema (Surrey); with own library; evenings and two matinées weekly. Apply, stating salaries required, to MANAGER, Cinema, Haslemere.

WANTED, Absolutely First-class Trio, for high-class cinema, South Coast, where good music is essential; 5 hrs. daily, no Sundays. State terms and where can be heard playing (in confidence), Box 454, "The Era."

WANTED, first-class lady Musicians, who can double. Box 447, "The Era."

WANTED, for Hydropathic in Scotland, for Christmas and New Year (two weeks), Tenor Banjo, 'Cellist, and Drummer; young, smart gents.; must be excellent readers for concert and dance work; congenial engagement. For particulars, apply Box 387, "The Era."

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.

A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining E-flat Alto Saxophone, flat pitch; 'Cello combining E-flat Alto Saxophone; Clarinet combining E-flat Alto Saxophone; 'Cello combining Tenor Banjo; Bass combining Tenor Banjo; Bass combining Trombone; Flute, B-flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders.
MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED, real live Jazz Instrumentalists for first-class dance hall; Piano, Violin, Banjo, Saxophone, and Drums. Only musicians with smart personality need apply. MUS. DIR., 10, Lorne-street, C.-on-M., Manchester.

WANTED, Amateur Musicians to join our well-known Orchestral Training Classes. Apply, LONDON ORCHESTRAL CONCERT AND VARIETY AGENCY, 145, Wardour-st., W.C.1.

WANTED, Musicians, for Ship's Band. 2 First-class Violinists, 1 Cornet, 1 Trombone (slide); ship sailing for Africa and Australia first week in December, returning early April. Applicants must be good musicians, and be prepared to do light duties in stewards' dept., also able to pass ship's doctor. Applications, at once, stating age, &c., to Box 442, "The Era."

WANTED, Musicians, by Pianiste organising Ladies' Jazz Band; really good amateurs would suit. GANE, 49, Blomfield-road, W.9.

WANTED, All Instruments, Jazz; rehearse immediately; Good Engagements; touring; read at sight. Write, Box 457, "The Era."

WANTED Known,
TO ALL CONCERNED.
We, the undersigned, wish to point out that we are in no way connected with any other firm or agency in or out of London. This statement is made to contradict certain rumours that have come to our knowledge.
P. J. VAN BIENE (Proprietor).
K. A. VAN BIENE (Manager).
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House, Leicester-square, W.C.2.
'Phone, Regent 3494.
Night Line, Chiswick 1482.

WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY, 22, Gt. St. Andrew-street, Shaftesbury-ave. 'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 960.

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WANTED, AMATEUR PIANISTS.

Make your hobby profitable. We are the only people in London who can give you a start in the profession. Six weeks' course and an engagement to follow. Expert picture-fitting taught by well-known Musical Director. Apply, at once, LONDON ORCHESTRAL CONCERT & VARIETY AGENCY, 145, Wardour-street, W.C.1.

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DEATHS.

HALES.—On Oct. 30, at Denmark House, Denmark-villas, Hove, Edith M. Hales, formerly of Wellington-street, Strand.

MURRAY.—Elizabeth Murray (Elizabeth Power), wife of Will Murray ("Casey's Court"), who passed away at her home in Glasgow, after a painful illness, on Tuesday, Nov. 11, age 34 years. "Rest in peace."

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"ANGEL GRAYCE."

A Play, in Three Acts, by Bruce Winston, presented at the Holborn Empire on Monday, Nov. 17.

"Squug" Higson ....Michael Hogan
Frank Frome .....Tristan Rawson
Bryan Brett .....Duncan Yarrow
Angel Grayce .....Beartice Smith
Bromley Browne .....Alexander Field
The Cook .....Margaret Guinness
Thompson .....Victor Lewisohn
Rene Brett .....Buena Bent

The first act of "Angel Grayce" was included in the programme of plays presented by the Studio Theatre at Lord Howard de Walden's house some weeks ago. Angel Grayce, the domesticated leading lady, was then played by Miss Sybil Thorndike, and the part of Bryan Brett, the actor and flaneur, was taken by Mr. Frank Cellier. It will be remembered that Angel was left telephoning her husband to be certain to meet her after the theatre that night, following a scene in which Brett had attempted to make love to this lady with all the homely virtues. Mr. Bruce Winston has now answered the question that was left at the fall of the curtain—what happened to Angel Grayce?

The answer is full-blooded melodrama. We are introduced to the Grayce household six weeks after the events of the first act. Frank Frome, Angel's husband, is worried by his wife's sudden excursion into gaiety and her reckless extravagance, she who was so considerate and virtuous is now neglecting her home and children, and her name is being coupled with that of the notorious Bryan Brett. He confides all this to a sportive actor friend (who has just brought home "a double" at 188 to 1 with no limit!), and a few minutes after taxes Angel in the same strain. He is kindly, but insistently, and she determines to go to Brett, who represents life and freedom and romance.

The disillusionment follows with amazing rapidity. Mr. Winston has determined not to deal in half measures, and gives us a villain blacker than they are usually painted. Brett's wife, supposedly dead, escapes from the asylum in which he had, literally, imprisoned her, after having made her a drug fiend, and she tells her life story in one of the longest unbroken speeches we have ever heard.

Miss Beatrice Smith acted with great spirit as Angel Grayce, and Mr. Duncan Yarrow was excellent as the villainous actor, Bryan Brett. Mr. Tristan Rawson as the husband had nothing to do except look straightforward and manly (he always suggests these things to perfection), and Mr. Alexander Field had an amusing quarter of an hour as the buoyant young sportsman. Miss Buena Bent spoke her enormous speech as the injured wife with remarkable conviction, considering how naïvely it was written.

"THE MAN WITH A LOAD OF MISCHIEF."

Mr. Ashley Dukes, whose knowledge of modern Continental drama is encyclopædic, introduced this country to "expressionism" which he translated Kaiser's "From Morn to Midnight" for the Stage Society in 1920. It was our first example of the new dramatic school, and, by a long way, the best we have had in England to date. Perhaps the fine, vigorous translation has something to do with its success. Within a week or two of each other two other works from Mr. Dukes' pen have been received, "The Swallow Book," an English version of Ernst Toller's "Das Schwalbenbuch" (Oxford University Press, 2s. 6d. net) and "The Man with a Load of Mischief," a comedy in three acts, being volume fifteen in the Contemporary British Dramatists' series, published by Ernest Benn, Ltd. (3s. 6d. net paper and 5s. net cloth). The first is a collection of poems in vers libre written by the German playwright in prison, and they are dedicated to two swallows who nested in his cell in the year 1922—a fine inspiration for a poet.

The second volume, however, is more our concern. "The Man with the Load of Mischief" is one of the most delightful comedies we have read for a long time, and is sufficient to establish Mr. Ashley Dukes, already well known as a critic and a translator of plays, as a dramatist to be reckoned with in the future. It is difficult to indicate the fine quality of this new play, although we can say at once that it is not on "expressionist" lines. Its sympathies and ideas are modern—born of the Stage Society and the Fabian Nursery—yet in its manner "The Man with a Load of Mischief" is pure eighteenth century. The period is some time at the end of that century, with a philosophic man-servant as hero. His character is partly established by the soliloquies that run through the play (written in very beautiful poetic prose) and partly by the gentle irony and simulated courtesy with which he receives his master's bantering remarks. He fell in love with an actress five years before and entered the Nobleman's service, presumably, so that he could be near her, and, if necessary, protect her. The Nobleman is a confidante of the lady's "protector," a Prince—or, rather, *the* Prince—from whom she has run away, and the three, with the lady's maid, spend the night in a wayside inn bearing the picturesque name which gives the title to the play. The Nobleman, chagrined by her proud spirit, commissions his man to make love to the lady, so that, having eaten her dish of humble pie, she will return in a chastened frame of mind to her princely admirer, whose dignity she has flouted. Meanwhile he contents himself with the maid's kisses, which are cheaply purchasable.

The scene between the man and the lady is beautifully written. As a love passage it is curiously aloof, yet the whole thing rings with fine sincerity and passion. The lady's pride is broken down and she recognises in this manservant her true lover. There is a real idyllic quality about the whole thing. The two wandering souls fleeing from stratagem and intrigue, caught up in the stillness of the night in a wonderful romance, whilst in the room above the Nobleman is making love to the lady's maidservant, and on the road the gouty old Prince, propped up in his carriage, is riding in pursuit.

The last act is not as good as the first two, but "The Man with a Load of Mischief" is, on the whole, an extraordinarily fine piece of work. Its literary distinction makes the play a pleasure to read, and we believe that it will act when it is produced by the Stage Society next month, as well as it reads.

Ida Warrand-Jackson.

At the Chiswick Town Hall, on Friday evening, the 7th, Miss Ida Warrand-Jackson gave an artistic recital of Charles Dickens' "Cricket on the Hearth" to a large and appreciative audience. Rapt attention was manifested during the two hours which the recital occupied, and the number of floral offerings at its close testified to the reciter's popularity.

FROM THE PROVINCES.

At the Theatre Royal, ASHTON, the farcical play, "It Pays to Advertise," is being presented by Messrs. Tom Walls and Leslie Henson, Ltd., in conjunction with Messrs. Jack Waller and Herbert Clayton. The company includes Misses Louise Randle Ayrton, Kathleen Lyn, Messrs. Charlton, Hutchinson, Frederick Lord, and Clifford Manley. At the Empire Hippodrome the variety company includes Victoria Monks, Bert Terrell, The Three Argentas, Hind Sisters and Kevel, Chas. Fallas, Sadie Morris, Annie Rooney, A. D. Robins and Co.

That lively musical comedy "Stop Flirting," toured under the direction of F. Leslie Moreton and Guyton Heath, is paying a first visit to the Theatre Royal, BATH. The principals include Geoffrey Savile, Mabel Harley, Phyllis Bourke, Edward Dignon, and Wilber Lenton. The clever dancing of Florence Bayfield and Gerald Seymour is a prominent feature. At the Palace the South company, touring the revue "Our Liz," is a big draw. Lilian Low plays the title-rôle, and the chief comedian is Bert Murray.

At the Grand Opera House, BELFAST, Mr. Fred Ralland presents "Her Temporary Husband." "Spare Parts" is the attraction at the Royal Hippodrome, with Randolph Sutton, Natley Sisters, Frank Leigh, Stan Powell, Leslie Phillips, &c. At the Empire is "Good Times Coming," and the variety programme at the Gaiety includes the 5 Rubies, in singing and comedy act; Duval Yodelling, ventriloquist; and Norman and Chard, comedians.

At the Theatre Royal, BLACKBURN, Mr. Lionel Bute presents "Bluebeard's Eighth Wife," with Mr. D. T. Hogan as John Brown; Mr. F. Irwin, as Count Hubert; and Miss Honor Byrne, as Mona. The attraction at the Palace Theatre is the Cranston-Heath production "Fags." The Popular Players present "What's That?" at the Prince's Theatre, with a cast including Jack Harrison and Will and Doris Welsby.

"In the Next Room" is at the BLACKPOOL Opera House by Cee Dee Tours Company, with Gwynne Whitby, Haddon Mason and Brian G. Powley in the leading parts. Tom Walls and Leslie Henson, Ltd., are responsible for "It Pays to Advertise" at the Grand Theatre. The revue "Splinters," with Hal Jones and Reg. Stone in the chief rôles, is at the Palace of Varieties.

At the BOSCOMBE Hippodrome is the musical show, "Three Bags Full." Charles Rich and Elsie Roby are both very popular with Boscombe audiences, and valuable support is given by Gracie Gallimore, Wal Clinton, Jean Gray, and others.

At the Prince's Theatre, BRADFORD, "Madame Pompadour," with Miss Edith Cecil and Mr. Walter Passmore in the lead, is the attraction. Variety is at the Alhambra, the company comprising Mona Vivian, Will Hay, Carr Lynn, Hilda Nelson, Juggling Demons, Sergt. Brennan, Hengler Bros., Low Radford, and Victor Andre. "Fun in a Cabaret" is at the Palace.

The attraction at the Theatre Royal, BRIGHTON, is "The Rebel Maid," by the Brighton and Hove Operatic Society. "Jig-Saw" (1924), with Tommy Mostol and Eddie Polo, is at the Hippodrome. Sir A. Pinero's plays are at the West Pier, with Lewin Mannering and Edith Cartwright in the leads. The Great Raymond and variety show are at the Grand.

At the Prince's Theatre, BRISTOL, a welcome return visit is being paid by Mr. Fred Terry and Julia Neilson in their romantic play, "The Marlboroughs." They are supported by a strong company. At the Hippodrome, the variety programme is headed by Miss Fay Compton and Leon Quartermaine, in a comedy playlet, "A Unique Opportunity." Other turns are the Welsh Players in "A Village Scandal," the Huxter Bros., Bona Rowell, Inez and Dolly, and the Brocks, in an amusing cycling act. At the Empire the Ray Bros. present their revue, "Happy," with a first-class cast. At Bristol's Little Theatre a fine comedy is presented this week, entitled "Smith."

At the Empire, BURNLEY, Miss Dorothy Ward and Mr. Shaun Glenville are supported by an excellent variety company, which includes Tilly's Dorothy Dots, Ben Said, Ara and Zetta, Gilbert and Chapman, Revill and Syd. The Cambridge Productions are presenting to Palace patrons a Norman Lee farcical revue, entitled "Rent Free." The attraction at the Victoria is "The Bat," presented by Blumberg and Little in arrangement with Gilbert Miller.

A George Edwardes company at CHELTENHAM Opera House presents "Whirled into Happiness," with Mr. Leo Franklin, Mr. Eric Vivian, Mr. Leon Chester, Miss Vera Robson, and Miss Billie Bowyer contributing to the success. At the Coliseum is the revue "All Vim."

At the Theatre Royal, DARWEN, Jazon and Montgomery present their revue, "On the Panel," the cast including Tubby Turner, Rosalie Hamilton, Melville and Meta.

An enthusiastic reception was accorded on Monday night, at the Grand Theatre, DERBY, to Billie Norwood, who appeared with distinctive success in the Prince's Theatre play "The Return," a new adventure of Sherlock Holmes. Mr. B. A. Meyer has surrounded him with a strong supporting cast. Variety claims the Hippodrome boards, the "star" turn being a smart cabaret entertainment, "Musical Revels," in which Hope Charteris, Eve Dickson, The Dorinos, Fred Edgar, Nat Younkman, and Charles Windsor scintillate. David Poole, the popular "vent.," goes well, and Nat Gould and Val Gordon present a pleasing comedy act. George Hurd, a clever juggler; Fred Taylor, a smart comedian; Andy and Irving, in a remarkable trampolin act; and Archie Graham and Watty, the "knuts" of the Army and Navy, are all good.

At the DEVONPORT Hippodrome the attraction is Lew Lake and company in "Ku Klux Klan." The principals are Marie Ellis, Nancy Lorrison, Rex Compton, Bob Morris, Arthur Stratton, Louis Lyons, Wilfred Benson, Harry Lavers, Harry Roberts, Chas. James, Fred Wilber, Peter Thane, and Lew Lake. The Georgian Singers and the Rodney-Hudson Girls have some clever numbers.

At the Theatre Royal, DEWSBURY, "Outward Bound" pays its first visit. At the Empire, Glenin's Productions present "The Whirl of the Fair." It is brimful of fun, tuneful numbers and dancing, and a capable cast includes Billy Glenin, Wm. Wilmot, Wee Johnie Slater, Audrey Swenhoe, Bob Lorne (the rope and whip expert), Hetty Frazer, Ina Questa, Doris James, Johnnie Gill.

At the Grand Theatre, DONCASTER, Sidney Burns presents the musical burlesque, "Crash," including Billy Bernhart, the popular comedian. Mr. Graham Roberts and his repertory company return to Arcadia for a season.

At the Royal Hippodrome, DOVER, Fred D. Nielson is presenting his revue "Another Winner," and at the King's Hall (pictures) Arthur Kellet, tenor, is appearing.

Sydney Productions, in "There You Are, Then," are at the DUDLEY Opera House.

At the Hippodrome, GLOUCESTER, is the musical comedy, "Betty." The title-rôle is well played by Miss Mabel Churchman; whilst the Earl of Beverley is in the hands of Mr. Leonard Lowe. Herbert Williams is good as Jotte; and praise is due to Mr. Hugh Kennedy, who enacts the part of Lord Playne in capital style.

The attraction at the Tower Theatre, GOOLE, is J. Bannister Howard's company in "Belle of New York." The cast includes Carson Hicks as Blinky Bill, Olga Hicks as Fifi, and Lily Landsdown in the title-rôle.

The attraction at the King's Theatre, GREENOCK, is a revue, entitled "Red Hot," presented for the first time locally. The cast includes Kemp and Freeman, Lily Jordan, Cecil Bridge, Howard Heeley, Evelyn Grace, Lottie Jordan, Percy Horsfall, Alec Harland, Hilda Kirkby, the Monti troupe of dancers, and the London Beauty Chorus.

At the HALIFAX Theatre Royal Mrs. Patrick Campbell is appearing in "The Thirteenth Chair" and "The Second Mrs. Tanqueray." She is supported by a strong company, Messrs. Dillon's revue, "On the Bounce," provides an amusing entertainment at the Grand Theatre. At the Palace a musical farce is presented by Tom Arnold, entitled "Love and Laughter," with Geo. Jackley and Elsie Coram in leading parts.

Frank Weathersby presents Jane Wood in "Fata Morgana" at the Gaiety Theatre, HASTINGS, with Douglas Winter as George.

Mr. Lionel Bute's company is at the Kemble Theatre, HEREFORD, for the latter half of the week, presenting "Bluebeard's Eighth Wife."

At the HUDDERSFIELD Hippodrome Jack Gallagher is presenting The Futuriste in "Wake Up!" The cast includes Jack Gallagher, Harry Wulson, Billy and Doris Harley, Aggie Nolan, Jackson Moore, Lawrence Jackson, Gracie Holmes, Frank Lees, and The Twelve Wide-awake Girls. At the Palace, Carmo, on a return visit, is presenting his musical revue, "Magical Moments." The cast includes 40 artists, besides lions, elephants, monkeys, and other wild animals. The scenery is elaborate, the music good, and the costumes brilliant.

The Lyceum, IPSWICH, are presenting Macdonald and Young's company in the musical play "Katinka," and at the Hippodrome is Harry Slingsby and J. W. Jackson's revue "Peeps."

The Addison Productions are presenting "Trumps" at the Theatre Royal, JARROW. The cast includes Le Rone and Bendon, Danny Williams, Harvey Peters, Violet Dana, Bunty Berresford, Netta Black, Ruby Barrowman, Dessie Desmond's Eight Diamond Girls, Rita Whitelaw, Elsie T. Cassilis, Vasman Trevitte, Teddie Sampson, Marie Vivian, Frank Clare, Jimmy Cairns.

The variety programme at the KEIGHLEY Hippodrome is provided by Florrie Forde, Edward Victor (entertainer), Billy Matchett (comedian), The Jays (musical act), George Murphy (juggler), Jack and Emily (dancing act), and Melville and Gordon (speciality act).

At the Hippodrome, MARGATE, the Denville Stock Company present "The Coastguard's Daughter."

At the Grand Opera House, MIDDLESBROUGH, Albert de Courville's delightful production, "Love and Kisses," is the atttraction. Chester Field as chief comedian makes endless merriment; whilst Dorothy Luna is a charming heroine and sings delightfully. Admirable assistance is also given by David J. Erlston, Billy Holland, Jack Browning, Midgie Bradfield, and Dorina Bodley. At the Empire the Columbia Productions are presenting "Me and My Gal." The cast includes Brandow and Brand, Beatrice Allen, Denbigh Berry, and Ken Warry. At the Hippodrome a smart variety turn is provided by William Carroll, comedian. Good films complete.

At the Theatre Royal, NORTH SHIELDS, the stock company is appearing in "Find the Woman" and "The Man from Toronto."

Hamilton Deane and his company commenced a fortnight's stay at the Theatre Royal, NORWICH, with "Raffles." Other plays to be presented during their visit are "Sherlock Holmes," "John Glayde's Honour," "The Ware Case," "When We Were Twenty-one," "Crimson Alibi," "Dracula," "Wild Heather," "The Wolf," "Builder of Bridges," and "Capt. Drew On Leave." Harry Levaine's musical comedy "Oh! Betsy" is at the Hippodrome, the Otsu Troupe and Three Bon-Bons at the Regent, and Nora and Barney Moore and George Thomas at the Thatched. The Norwich Players produced "The Red King," by F. W. Wheldon, and later in the week an English version of Anatole France's "The Man Who Married a Dumb Wife."

"Tons of Money" is paying a return visit to the Grand, OLDHAM. A strong company includes Betty Marshall, Ellen Pollock, Desirée Grey, Mary Braithwaite, Arthur Nicholls, Laurie Hunter, and Harry Phydora. At the Palace "Pranks" is the attraction. The company includes Winnie Goodwin and Rex London, supported by Alma Vane, Tess O'Connor, Romani, Fred Granger, Adrian D. Ross, Pat Williams, Tony Devigne, and the 14 Dancing Frolics. At the Royal "Episodes" is staged by Jackson Owen, and he is assisted by Doris Chappell, Dolly Dale, Jocelyn Cooper, Renee Rudayni, Marie Moore, Jimmy McNault, Billy Carlton, and the Rialto Girls. Wm. de Lacy returns to the Colosseum, with "His Lucky Wife," and is doing well. The company includes Amy Osborne, Sara Olwen, Eleanor Smith, Clive Desmond, Fred C. Bailey, and Phil Dooley.

At the New Theatre, OXFORD, the Daniel Mayer Company are presenting "Havoc," by Harry Wall. At the Oxford Playhouse The Oxford Players are staging Ibsen's "John Gabriel Borkman."

Miss Mary O'Farrell, who appears as Peg in "Peg o' My Heart," is having a warm welcome at the Theatre Royal, PLYMOUTH. She is supported by Miss Ormonde Wynne, Miss Joan Byford, Mr. Eric Algar, Mr. Charles Carew, Mr. Frank Allenby, and Mr. Charles Hartopp. Three of Sir James Barrie's one-act plays form a delightful triple bill at the Repertory Theatre, "The Old Lady Shows Her Medals," in which Miss Frances Waring is seen in the title-rôle; "The Twelve-Pound Look," with Mr. Alfred Brandon as the socially successful man about to receive a Knighthood, and Miss Ivy Carleon as the wife; and "The Will," in which Mr. Bernard Copping, Miss Mabel Edwardes, and Mr. Arthur Young fill the leading rôles. The musical burlesque revue "Paradise Alley" is presented at the Grand, with Mr. Louis Victor as the principal comedian. At the New Alhambra Donald Keir presents the musical comedy revue "Up the River," and appears in the leading rôle, with Reg Marcus as his chief supporter. The Six Brothers Luck present "Forbidden Fruit" at the Palace. A strong cast includes Mabel Cooke and Edgar Thorne. At the Hippodrome Lew Lake presents "Ku Klux Klan," and Lew, with his fellow-comedian Bob Morris, makes it go with an irresistible swing.

"When Knights Were Bold" is at the Theatre Royal, ROCHDALE, with Mr. Bromley Challenor as Sir Guy de Vere and Miss Enid Cooper as Lady Rowena Egginton, supported by an admirable company. The musical revue "Round the Town" is at the Royal Hippodrome, presented by Joe O'Gorman. An excellent cast includes Gus Elton, Sybil Marcell, Hyde and Cody, and the Three Scamps. At the Empire Hall the varieties are provided by the Kamakura Family, Japanese conjurers.

At the Theatre Royal and Opera House, ST. HELENS, is "The Side Show." The cast includes Fred Morgan, Harry Arthurs, Will Sellars, Arthur Lewis, Decima St. Clair, Peggy Ray, Rex Parsons, Paula, and Mavis Grahame. At the Hippodrome

(*Continued at foot of col. 5.*)

FROCKS AND FANCIES.

Follow the Queen's Example—The New Jewellery—Little Christmas Giftlets—Flowers that Bloom on our Frocks, Tra La!—Binnie at the Empire—June's New Frocks—Are Ear-rings Going Out?

If you shop early for Christmas you will be following an august example, for Queen Mary has been very busy over her own purchases for the past week. One horrid drizzling afternoon last week I saw her in Bond-street, coming out of Cartier's, and I noticed that she sat on the pavement side of the car and looked intently at all the windows as it went at a snail's pace along to Bruton-street.

Temptation.

How lovely the new bracelets are! Wide bands of tiny brilliants patterned with sprays of almond-blossom in enamel and rubies form one of the newest, while a trellis of pearls has a ring of tiny diamonds at each junction. One of the new pendents is a diamond-shaped affair of rows of seed-pearls fringed with filigree leaves of silver. And oh! the lovely lacquer of scarlet threaded with gold that makes the new tube vanity or cigarette cases!

Suggestions.

If you are looking for Christmas presents and don't know what to give someone who "has everything," try the new name card holders—if your friend is a hospitable soul who sometimes entertains at home instead of in a restaurant or club! They are tiny figures in thin imitation ivory set in a wee black stand—groups from "The Beggar's Opera," hunting figures, Dresden figures, and so on. Another new notion is an impertinent fat robin. At Harries, by the way, they have Snowman crackers which are attractive and new. In Bond-street you can now buy really wonderful pochettes in black moire and in brown for less than a guinea—quite big ones.

Always Welcome.

The vogue for the white camellia or gardenia is passing; red flowers are much more popular, while in brown furs beautiful little orchids of velvet are appearing. At night the orchid remains the favourite, and the artificial ones are so perfect now that it is difficult to distinguish them from the real thing. No one can go wrong if they buy us flowers, more flowers, and then flowers again!

The Tube Frock.

Binnie Hale was wearing the dearest little suit of satin for her 30 Minutes Revue when I looked in to see her at the Empire on Monday night. It was red—a lovely rich shade, and the straight little frock had a pleated skirt of the red with an apricot-coloured top. The coat was a tube one of red, and three-quarter length, with a design of grey spots round the hem. It was sleeveless, but there were grey fox cuffs, and she wore a little red hat. Her evening frock was also of the tube persuasion. Very, very short and white in front, decorated with glittering diamente, while it was all black at the back. There were feathers peeping out at the sides, which were slit to the knees. Her most successful song was "Cruel to be Kind," but, of course, her imitations went down well. The turn was really just like a miniature revue.

June's Frocks.

Since I saw "Toni" refurbished up with new dresses and new numbers I have heard lots of people coveting several of June's little frocks—those dear little tight-bodiced, full-skirted ones which show off her slender figure to such advantage! I liked her black georgette with the double row of tiny buttons down the front and the demure little cream cuffs and collar, with just a touch of silver glinting here and there, best. I have heard much admiration expressed for the glacier-blue chiffon over its cloth-of-silver slip which had side-panels scalloped at the ends and weighted with blobs of silver and black beads. The new numbers, "Stephanie," and "I'm Wonderful" both Max Darewski's—went down very well. The last will doubtless be heard in the streets before long—or at any rate in the ballroom, for it has a haunting, lilting refrain.

The Variety Ball.

I haven't been able to discover that anyone is going to do anything very extraordinary in the way of new frocks for the Variety Ball to-morrow night, but if many people follow the example of Miss Phyllis Monkman and wear the gayest of their stage plumage, as she means to do, Covent Garden will look its brightest and best. Probably one or two enterprising spirits, like Dorothy Ward and Ella Retford, will cheer us with something new.

At the Midnight Follies.

One of the prettiest of the befringed frocks I have seen for some time was worn by Lady Louis Mountbatten when I saw her dancing first with her tall husband and then with Prince George at the Midnight Follies. It was an ivory white moiré quite tube-like, but with three rows of long silken fringe covering the skirt, and it was held by narrow diamond shoulder straps. I noticed she had small diamond slides in her hair, too. A tall girl with that particular party whom I didn't recognise, but who had very beautiful red hair, was wearing a filmy eau de nil silk net with a simulated yoke of silver bands—galon, I think, or perhaps tissue ribbon. On this occasion none of the women in the Royal party wore earrings. I wonder if this heralds their departure?

Dressing to Interiors.

It is really rather wise when you go to a cabaret show to wear white or pastel colours, as naturally stage frocks often make even the most gorgeous of ordinary evening clothes insignificant. In the same way women ought to study their clothes in connection with their homes. If you have fawn or biscuit walls, for instance, you can afford to wear a lacquer red frock with gold embroideries, as Lady Cromer was doing when she gave a tea last week to interest people in a big ball at Dudley House for the Waifs and Strays; imagine, however, what this would look like in some interiors you could mention!

(*Continued from col. 4.*)

T. Elder Hearn presents Jean Bedini's "Cheerio of 1924." Cast includes Jean Bedini, Myra Adoree, Phil Seed, Murray Leslie, Wilfred Essex, Viva Daron, Moyra Moore, Denise Harley.

At the SALFORD Palace Miss Hilda Stewart presents the morality play "Has a Wife the Right?" based on the doctrine of birth control expounded by Dr. Marie Stopes. At the Royal Hippodrome a first-class variety programme includes Percy Honri, Morny Cash, Lena Brown, Harry Taft, Madge Grey, Five Victorias, W. G. Watts, and Saltleys and his Nibs.

At the Opera House, SCARBOROUGH, the Macdona Players appear in Bernard Shaw repertory.

"Dear Brutus" is at the Ambassadors Theatre, SOUTHEND-ON-SEA, and "Scandals of 1924" is at the Hippodrome. "The Outsider" is at the Palace Theatre, Westcliff.

At the Opera House, SOUTHPORT, personal visit of Miss Eva Moore and her West-End company in "Mary, Mary, Quite Contrary." The company includes Margaret Emden, Eila Daincourt, Lucie Evelyn, Tom Shelford, Frank Petley, John Child, and Frank Bertram. At the Palladium "Laughs and Ladies," a revue, is the attraction, featuring Harry Russell, Daisie Morell, Grahame Doncaster, Des Rae, Moran and Measham, Tommy Dodd, Gladys Coombes and Caprice Proud, Rondelle Royal Naval Quartette, and Madge Allen. Leonard Morris presents his musical revue "Tons of Fun" at the Pavilion. In the cast are Arthur Pond, Leonard Morris, Daisy Crossley, George Dapier, Nan Stirling, Ernest Shannon, and Irving and Babs.

At the Alhambra, STIRLING, the N.C.M. Productions present "Oor Ain Folk."

"The Old Folks at Home" is being presented at the Royal, STOCKPORT, by the Denville stock company, which is in its sixteenth week here. Fred Karno presents the Stockport Follies at the Hippodrome.

At the STOCKTON Hippodrome Mr. Harry Warburton is presenting "Shavings" revue, in which Miss Gracie Hartington and Mr. Joe Lewis take chief parts. At the Grand Theatre Messrs. Ray and Mayne's popular stock company continue to attract. This week the plays are "The Pick of the Regiment" and "Should a Husband Forgive?"

"Toni" is the attraction at the Empire Theatre, SUNDERLAND. It is its first visit to the town. The name-part is played by George Melvin, an accomplished dancer and a bright comedian, and the success of the story is represented by Doris Bleach. Other members of the company are May Morton, Frank Atkinson, John Latham, and Mark Henry. Mr. Oswald Marshall is at Victoria Hall with "Outward Bound," which is played by a strong company. At the Theatre Royal Bert Grapho presents "What a Lad!" He is the "lad," and is supported by Ernest Dalton, Ernie Miller, Beryl Fernandez, Billy Tasker, the Sisters Du Barrie, Billie Forrest, La Tagarte, the Jollity Girls, and the Sisters Sherry. Pictures at the King's are supplemented by The Lafites in a pot-pourri act, and Matthew Newton, tenor vocalist. At the Avenue Theatre varieties are provided by Dick and Jim, burlesque artists.

At the Theatre Royal, TORQUAY, Mr. Arthur Bradford is presenting the revue "On the Run," in which the lead is excellently sustained by Mr. Edgar Driver. The principal attraction at the Pavilion is the visit of Dame Clara Butt, accompanied by Mr. W. H. Squire ('cellist), Mr. Ivor Newton (pianist), and Mlle. Marie Antoinette Aussenac. The film "Thy Name is Woman" is being shown.

At the Theatre Royal, YORK, "The Merry Widow" is being played; whilst at the Empire is the musical piece, "Going Some," in which Eddie Emerson is prominent.

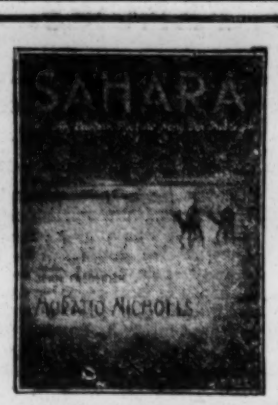
(*For other Provincial News see page 18.*)

"THE BEGGAR'S OPERA,"
At the Alexandra, Stoke Newington.

Mr. F. H. Fowler's company is paying a welcome return visit here this week. Mr. Sydney Groom is now the Capt. Macheath, and right well he realises this ideal Don Juan of a highwayman, both in singing and acting. Mr. Henry Burnand's Peachum is replete with quiet humour, with less ruffianism than is usually identified with this part, while Mr. Harwood Cooper is "all there" as Sockit. Miss Alice Mason gives full credit to all the dear old airs allotted to Polly Peachum, and Miss Chrystine Pienne as Luck Lockit shares the honours with her. Miss Victoria Maitland makes the most of the part of Mrs. Peachum, and the rest of the characters receive full justice at the hands of a very competent company.

"Paying the Limit," shown by the Western Import Co., and starring Ora Carew, is a dramatic story in which the heroine plays the part of a young girl who, released from prison, determines to "go straight." How she does so, in spite of the machinations of her former confederates, and of a rascally half-cast, provides excellent entertainment, an outstanding feature of the film being a fine character study of the half-cast by Mr. Hal Stephens. "The Discarded Woman," also shown by Western Import, and featuring Grace Darling as the forlorn heroine, is a somewhat heavy production, which would have been improved by a touch of humour.

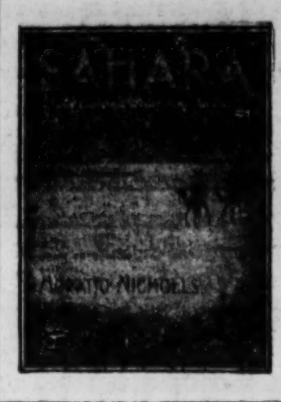
The revival of "The Smugglers of Hastings" by Captain Will King and his talented company of amateurs at the Gaiety Theatre, Hastings, was an unqualified success. The principals were the same as last time, with exception of Miss Biddy Ryder and Mr. G. Wood, and both were excellent.



HORATIO NICHOLLS

PROVIDES

THE GREATEST PRODUCTION NUMBER FOR PANTOMIME

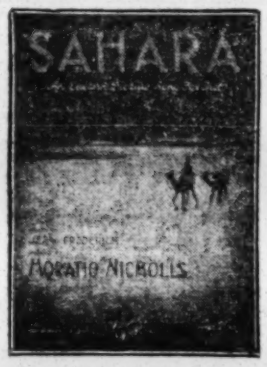


S A H A R A

SAHARA

An Eastern Picture Song Fox-Trot

S A H A R A



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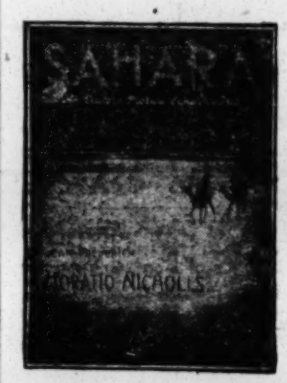

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I WONDER WHAT'S BECOME OF SALLY?
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AND

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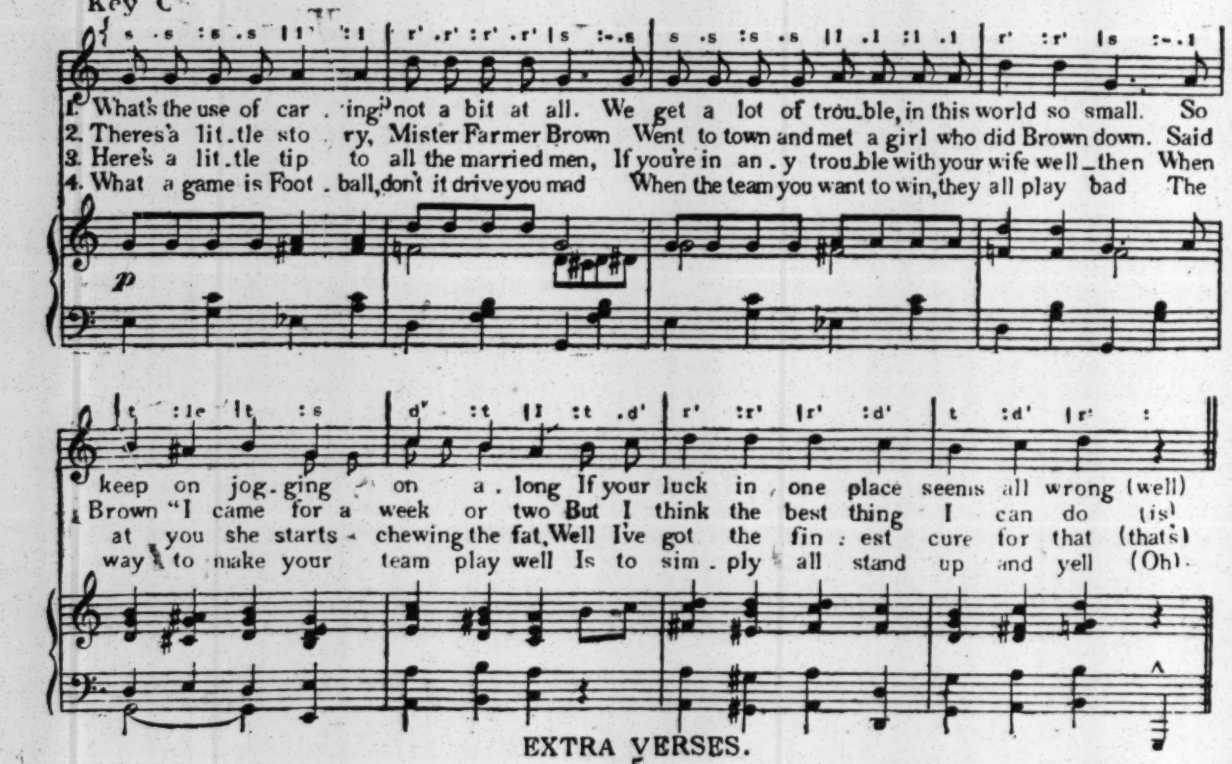
GET UPON A PUFF PUFF (CHOO, CHOO, CHOO, CHOO, OFF WE GO).

GET UPON A PUFF PUFF.

(CHOO, CHOO, CHOO, CHOO, OFF WE GO.)

Written and Composed by HERBERT RULE.

1. What's the use of car . ing not a bit at all. We get a lot of trou.ble, in this world so small. So
2. Theres a lit.tle sto . ry, Mister Farmer Brown Went to town and met a girl who did Brown down. Said
3. Heres a lit.tle tip to all the married men, If you're in an . y trou.ble with your wife well_then When
4. What a game is Foot . ball, don't it drive you mad When the team you want to win, they all play bad The



keep on jog.ging on a . long If your luck in one place seems all wrong (well)
Brown "I came for a week or two But I think the best thing I can do (is)
at you she starts chewing the fat, Well I've got the fin . est cure for that (that's)
way to make your team play well Is to sim . ply all stand up and yell (Oh).

EXTRA VERSES.

5

If you go to Paris for your holidays
You'll have to be so careful of the French girl's ways
If she says "Do you Parley Vous"
Then the best and the safest thing to do (is)
CHORUS (As before.)

6

If you meet a widow looking very nice,
And she proposes marriage, well it may sound nice
She might say she's got a ton of quids
That's all right, but if she's got kids (Well)
CHORUS (As before.)

7

People come to England from the Continong
Think it *Merrie* England, but they're all darned wrong
When they've been here a day or two
Well the next thing that they always do (is)
CHORUS (As before.)

CHORUS.

Get up . on the puff, puff ear . ly in the morn . . ing
See them on the plat . form all in a row.
Man on the en . . gine, blows his lit . tle whist . le,
Choo, choo, choo, choo, off we go. off we go.
Whistle effect.

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THEATRICAL GOSSIP.

"The Wandering Jew"—Birmingham Theatre Royal Celebration—Gallery First Nighters' Club—The Planet Theatre.

"The Wandering Jew."

The run of "The Hour and the Man" will end at the New Theatre on Saturday evening, and on the following Wednesday evening Mr. Mathesor Lang will revive Mr. E. Temple Thurston's "The Wandering Jew." Mr. Lang produced this drama at the New Theatre four years ago, when it ran for over a year. Mr. Lang will play his original part, and Miss Isobel Elsom, Miss Jessie Winter and Miss Hutin Britton will be included in the cast.

In the spring Mr. Lang will produce an English adaptation by Mr. James Bernard Fagan of "L'Avocat," a play by M. Eugene Brieux. It was produced in Paris with success at the Theatre Vaudeville about two years ago.

B'ham Theatre Royal Celebration.

The centenary, plus 50 years, of Birmingham Theatre Royal is to be celebrated by a pantomime dress rehearsal at which seats are to be booked at fancy prices in order to establish one or two beds at the chief hospital there. Already boxes have been taken at £50 and £100. Sir Charles Hyde, a prominent newspaper proprietor and philanthropist, is lending his active support to the movement, of which Mr. R. Crompton Rhodes, dramatic critic of the "Birmingham Daily Post," is hon. secretary. Usually the managing director of the theatre, Mr. Philip Rodway, invites disabled warriors to the dress rehearsal, with Red Cross and hospital officials, and again they are not to be forgotten. Pit stalls to orchestra stalls and dress circle seats range from a guinea to 5 guineas, while the gallery and the humble pit are priced from 10s. down to 2s. 6d.

Gallery First Nighters' Club.

A complimentary dinner to Mr. Carl Hentschel will be given by the Gallery First Nighters' Club on Saturday at the Grafton Hotel, Tottenham Court Road. Mr. Leslie Bloom, president of the Club, will be in the chair. The proceedings will commence at 6.30.

Mayfair Dramatic Club.

Next Monday, Tuesday and Wednesday at 8 the Mayfair Dramatic Club, which is now in its sixth season, will give performances of "The Maid of the Mill," an 18th century comic opera, at the Scala Theatre. The proceeds will be in aid of Guy's Hospital. The play has been produced by Mr. Stephen Thomas. Tickets, from 1s. to 10s. 6d., can be obtained from Guy's Hospital, or from Miss Morel, 13, Clarendon Buildings, W.1.

"Marigold."

The next production of Partnership Players will take place on Monday next. It will be a romantic comedy-drama entitled "Marigold," by David Gill, and the principal rôle will be sustained by Mr. Basil Gill. The cast also includes Miss Grizelda Hervey, Miss Mary Forbes, Miss Rosemary Corry, Mr. Frederick Annerley, Mr. George Thirlwell, and Mr. Perceval Clark.

Tribute from the Bench.

In renewing the licences for the performance of stage plays at His Majesty's and Palace Theatres, Carlisle, the Mayor (Major H. W. Sewell) expressed the pleasure of the Bench in granting the licences. Both places had earned the commendation of the City on the way they had been conducted.

Mr. R. Bates Maddison.

One of the most popular theatre proprietors in the provinces, Mr. R. Bates Maddison, of the Theatre Royal, Shrewsbury, has been elected Mayor of that historic borough for the second year in succession.

"The Mask and the Face."

"The Mask and the Face" will reach its two-hundredth performance at the Comedy Theatre this evening. Mr. Dagnall is now giving three matinées weekly, on Tuesday, Friday and Saturday.

"The Merry Widow."

Owing to the active preparations for the pantomime, "The Forty Thieves," which the Brothers Melville are presenting at the Lyceum Theatre at Christmas, the "Merry Widow" must finish its stay there shortly. Last weeks are therefore announced of a run which started in May. Present arrangements are that Mr. George Graves takes the company to Cardiff for three weeks at Christmas. Then Londoners will again have the opportunity of seeing the play at Golders Green, Hammersmith, and Wimbledon.

The Repertory Players.

"Judas Iscariot" will be presented by the Repertory Players at the Scala Theatre on Sunday at 8. Campbell Gullan, Frank Vosper, Joyce Kennedy, Norah Robinson and Louise Hampton are in the leading parts.

Edinburgh's Repertory Company.

The Repertory Theatre Company of Edinburgh, which was formed at the beginning of the year, opens its season on Monday at the Music Hall Theatre, Edinburgh, with a poetical play, "Cardinal Beaton," by William Roberton.

The Planet Theatre.

The latest enterprise of Repertory Players in London is the Planet Theatre at Kew Bridge (formerly the Prince's Studios, adjoining the Star and Garter Hotel), now under reconstruction. The opening night will be Boxing Eve, when Gertrude Jennings' comedy, "The Young Person in Pink," will be given, with Sydney Fairbrother in her original rôle. The policy of the management of the Planet Theatre is to revive successful West End plays with the star who created the original rôle. Mr. Jack de Leon is the general director, and he is assisted in the venture by Miss Beatrice Lewisohn and Miss Delia de Leon.

The Sunday Players.

On Sunday, at St. George's Hall, the Sunday Players will present the first part of Strindberg's "Dance of Death" for the first time in England. The second part will be given a fortnight later at the same place. Miss Sybil Arundale will play Alice, and other important parts are filled by Paul Smythe and George Merritt, who is also the producer. The Swedish Ambassador has promised to attend. Plays on the waiting list include one from Jugo-Slavia and another from Modern Greece.

N.A.T.E. Benevolent Fund.

A special concert will be given at the Victoria Palace on Sunday in aid of the Benevolent Fund of the National Association of Theatrical Employees. The concert is under distinguished patronage, and the artists who have consented to appear include Miss Jennie Benson, Miss Mabel Green, Miss Clarice Hardwicke, Miss Olive Richardson's Troupe, Miss Annie Saker, Miss Violet Vanbrugh, Miss Florence Yaymen, Mr. Ben Albert, Mr. Wilkie Bard, Mr. Harry Bedford, Mr. Charles Coborn, Mr. Fred Earle, Mr. Bert Hewett, Mr. Neil Kenyon, Mr. Mark Lester, Mr. D. Hay Petrie, Mr. Walter Williams, Messrs. Stanley and Burns, and Messrs. Paul England and H. B. Hedley.

Tickets, which range in price from 1s. to £2 2s., may be obtained at the Box Office, Victoria Palace, and the N.A.T.E., King's-chambers, 29/31, Portugal-street, W.C.2.

Winter Gardens, New Brighton.

Mr. Albert Douglass has arranged an excellent list of attractions for the winter season at the New Brighton Winter Gardens. Some prospective engagements include "Madame Pompadour," Henry Edwards and Chrissie White in "The Man Who Came Home," Macdonald Watson in "Hunky Dory," "It Pays to Advertise," "The Creaking Chair," Edna Best and London cast in "Six-Cylinder Love," and Iris Hoey in a play by Julian Frank, Gerald Laurence in "Monsieur Beaucaire," "Richard Lovelace," Mrs. Patrick Campbell in "The Thirteenth Chair," and the D'Oyly Carte Opera Company.

"Our Betters."

On Friday, "Our Betters," Somerset Maugham's play, reaches its 500th performance at the Globe Theatre. New frocks, to correspond with the changes of fashion since the play was first presented, will be introduced.

"Katinka" at Croydon.

The attraction at the Grand Theatre, Croydon, is "Katinka," presented by Mr. Robert Macdonald. The play is admirably staged, and the musical numbers are very well rendered. Miss Marion Bowers in the title rôle gives an excellent performance—her singing being greatly admired. She is well supported by other members of the company, and by a strong chorus. The production goes to the Regent Theatre next week.

"The Sheik of Shepherd's Bush."

Next Monday "The Sheik of Shepherd's Bush" will see its première at the Brixton Theatre. The piece is a musical farcical comedy by Arthur Shirley, with music by Arthur Wood and lyrics by Harry Lowther. The cast includes Martin Adeson, James Stevens, Roy Futvoye, Roy Ettwell, Robert Needham, Dorothy Vernon, Ena Robin, Clara Bernard and Gaby Joyce. The production is by Charles B. Williams.

"The Creaking Chair."

As the Little Theatre is required for Mr. Sutton Vane's play, "Falling Leaves," the successful mystery drama, "The Creaking Chair," is being transferred to the Vaudeville Theatre.

The Michael Arlen Play.

Michael Arlen's first play, "Dear Father," a comedy, will be produced by Franklin Dyall for the Play Actors at the New Scala Theatre on Sunday evening, November 30.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

C. I. Coltson, Thursday, Nov. 20.
Edith Verdune, Thursday, Nov. 20.
Ethel Levey, Saturday, Nov. 22.
G. F. Tully, Saturday, Nov. 22.
P. Baverstock, Saturday, Nov. 22.
Arthur Gibbons, Sunday, Nov. 23.
Marie Loftus, Monday, Nov. 24.
David Weir, Monday, Nov. 24.
Fred Grove, Tuesday, Nov. 25.
Violet Lloyd, Tuesday, Nov. 25
Vesta Victoria, Wednesday, Nov. 26.
Jesse Sparrow, Wednesday, Nov. 26.
Louie Freear, Wednesday, Nov. 26.

Stock Exchange Players.

The Stock Exchange Dramatic and Operatic Society will revive "Gipsy Love," the Basil Hood—Franz Lehar musical play, at the New Scala Theatre on Monday evening, Dec. 1, for seven performances. There will be a full chorus and orchestra of over 100 directed by Alan J. Kerby. The gross proceeds will be handed to the funds of six London hospitals and institutions.

Mark Lester Returns to "Yoicks!"

Mark Lester is enabled to return to "Yoicks!" Donald Calthrop's Kingsway Theatre revue, for the "second edition," and, that he may have full time for rehearsals, the production is accordingly postponed to Saturday afternoon, Nov. 22. Max Rivers will arrange the dances and ensembles and Sydney Baynes direct the orchestra.

"The Blue Bird."

Mr. Barry O'Brien is arranging for Miss Nora Johnston to revive "The Blue Bird" for the Christmas season in the West End, after which the entire company and production will be sent on a tour of the big towns, which will include Edinburgh, Glasgow, Liverpool, Manchester, Birmingham, Bristol, Bournemouth, Southampton, Portsmouth.

Nora Johnston, Ernest Hendrie, and Norman Page will play their old parts, and a new engagement of much interest is that of Connie Ediss, who will play the part of the fairy, Berylune.

"The Oyster."

Mr. Barry O'Brien has obtained the rights of a new comedy by Charles Windermere, entitled "The Oyster," which he will try out at Brighton on Dec, 1. Mr. Charles Windermere will play the leading part, and will be supported by Billie Joyce and Elsie Stranack.

Mr. O'Brien will commence another tour of "Grumpy" on Dec. 8, at Southport, which will run through until Easter. Charles Windermere will again play the title rôle.

Music Competition.

The first Competitive Music Festival will be held from Feb. 18-21 at Wimbledon. The founder is Mr. Willoughby Walmsley, the young English pianist, who is apparently carrying on the good work of his famous ancestor, Dr. T. A. Walmsley, the noted Church composer. There will be four classes for extemporisation. Messrs. Ascherberg, Hopwood and Crew will publish the winning composition—a Song (any lyric), Violin or Pianoforte Solo requiring not more than seven minutes to render. Benno Moisewitsch will judge the Gold Medal Pianoforte Class. The proceeds, after establishing a reserve fund, will be used to found a Music Scholarship Fund for the district. All expenses are being met by private subscription. Full particulars may be obtained from the hon. sec., T. Lidstone Found, 79, Worple-road, Wimbledon. ('Phone, Wimbledon 3028.)

Death of P. Sturrock Campbell.

By the death of Mr. P. Sturrock Campbell last week at his home in Edinburgh, a genial personality has been lost to his many friends in the theatrical profession. Mr. Campbell was for several years acting-manager of the little Pavilion Theatre in Grove-street, which was eventually burned to the ground, and never rebuilt. On resigning his position at that house, Mr. Campbell began business at the Theatrical Stores, Lochrin, and was a good genius to amateur societies in providing scenery and dresses for their productions. Mr. Campbell would undertake the mounting of any play, from "Rob Roy" to "Les Cloches de Corneville," or from "David Copperfield" to "Sowing the Wind." He was the author of several plays, and his "Poosie Nansie" was a popular piece in Scottish towns. Mr. Campbell was a generous friend to many a luckless professional, and he will be greatly missed.

Crochard Not Guilty.

Obviously a new trial ought to be called, for a jury that could find Crochard, the French criminal convicted of the two murders in the play, "In the Next Room," not guilty, must have taken only a facetious interest in the evidence. The trial at the St. Martin's on Monday, presided over by Mr. Justice Chesterton, leaves the position in an unsatisfactory condition, for, with Crochard free, crimes nightly will continue at the theatre.

The acquittal may have been due to the remarkable defence put up by that eminent counsel, Mr. W. R. Titterton, although Mr. Franklyn Dyall's case for the prosecution seemed to be unanswerably strong and convincing. So did the evidence of Mr. Francis Lister, Miss Nora Swinburne, Miss Scala Arbenina and Mr. Stanley Lathbury.

Truth to say, the jury, led by Mr. J. H. Roberts, who confused Felix Armand with the famous feline of the same Christian name, seemed to take the thing a trifle too lightheartedly. Their principal anxiety was for their fee of a guinea, and all the time there was a sneaking sympathy for the prisoner, in the person of Mr. Campbell Gullan.

"GUILTY SOULS."

Drama, in Four Acts, by Robert Nichols, presented by the Three Hundred Club at the R.A.D.A. Theatre on Sunday, Nov. 16.

Oswald Bentley	Claude Rains
Joseph Park	Ivor Barnard
Paul Vyson	Ernest Milton
Clara Bentley	Muriel Pratt
Sir Hector Adderley	Stanley Lathbury
Rupert Adderley	George Blackwood
Mr. Wentworth	Osmund Willson
Lois Forster	Dorothy Holmes-Gore
A Policeman	L. C. Silvester
Dr. Hastings	Raymond Huntley

"Guilty Souls," which was published by Chatto and Windus in 1922, is the first play by Mr. Robert Nichols, a young poet who has written several remarkable volumes of verse. It is a very long, intensely-felt religious drama which was written, as the author says in the preface, after an extraordinary personal experience. In an abbreviated form, "Guilty Souls" was presented by the Three Hundred Club on Sunday night, and one is left with the same impression as from reading the play—that Mr. Nichols has something very vital and stirring to say and has only partially succeeded in expressing it in dramatic form. The play is, however, far from being a failure, but if it were it would be one of those failures that are greater than many successes. Mr. Nichols, like Browning's grammarian, has "a great thing to pursue," and the partial realisation is more important than the achievement of the man who "seeks a little thing to do, sees it and does it."

In a sense the subject of "Guilty Souls" is the same as Francis Thompson's "The Hound of Heaven"—God's pursuit of the soul. To an extent there is a similar thrill in the play; the pace is not so measured and so strong as in the poem, but Mr. Nichols has managed to convey a certain exalted excitement in the chase and the pursuit. The characters are really God and the two guilty souls Bentley and Vyson. In the first act, which is far too long and diffuse (for it only serves as a prologue to the real drama), Bentley, by a mean trick, allows his partner, Vyson—a sensitive, neurotic creature—to be arrested for embezzlement, a crime that he himself has committed. Seven years later Bentley, who has grown rich through the embezzlement, is suffering the torture of the damned. This is the exact expression, for he has lost touch with God. Curiously, he does not altogether connect his dementia with the dramatic crime of seven years ago; it is a general dissatisfaction with his prosperity; the material has caught him in its clutches when only the eternal should matter. He will sell all he has and give to the poor—and so on, and perhaps God will show His Face again. Then Vyson, whom he thought dead, appears again as a manservant in his house. If one were judging the play on merely realistic grounds the objection would be made that Bentley would have recognised Vyson, despite his crooked back and red wig, when he engaged him, but in a play of this kind—which is really a kind of spiritual melodrama—certain things have to be taken for granted. Vyson has returned to torment Bentley, and therein lies his guilt. Disbelieving in God himself, he poses as Bentley's conscience, and urges him to make a full confession of his crime, which will carry with it his wife's ruin and the unhappiness of his adopted daughter Lois, as being the only road to eternal peace and salvation. To Vyson's intense discomfiture (for Bentley's happiness is, of course, the last thing he wanted), Bentley determines to tell everything, and by doing so he is "saved" (this is the last word in the play). Vyson, like Judas, goes out and hangs himself, and his last words are "Tell Bentley there is no God."

Mr. Nichols has attempted to dramatise what is really a spiritual adventure, and one can be profoundly thankful that such societies as the "Three Hundred Club" exist to give expression to such an intelligent play. Many cuts have been made from the printed version. Most of them are immaterial, and, in fact, help to make a closer dramatic unity; but the reference to the property left by Vyson's grandfather in the first act should not have been omitted. This, on a casual survey, has the effect of making him an accomplice in the embezzlement, which is, assuredly, not the author's intention. Vyson became a "guilty soul" when, in a spirit of vengeance, he returned to torment his late partner.

We can admire the spirit of the producer, Mr. A. E. Filmer, and the splendid cast, without thinking any of the performances entirely adequate. Mr. Claude Rains did, however, succeed in suggesting the terrible soul-stress of the tormented Bentley, and Mr. Ernest Milton made a grim, insinuating figure (a trifle too suggestive of Uriah Heep, however) as the returned Vyson. Miss Dorothy Holmes-Gore had a great moment at the end of the second act, and played consistently well throughout the play as Bentley's understanding adopted daughter and spiritual confidante. Miss Muriel Pratt was good as the wife, and there were excellent performances from Mr. Stanley Lathbury, Mr. Ivor Barnard and Mr. George Blackwood.

Bernard Shaw Repertory.

Mr. Charles Macdona has just completed negotiations for his Bernard Shaw Repertory Company to play a four weeks' season, commencing January 5, at the Femina Theatre in the Champs Elysées, Paris. His season in Paris last summer was so successful that he was persuaded to book a return visit almost immediately.

STOCK COMPANIES FOR BROADCASTING.

The New Play Technique.

A new development in the art of the drama is indicated in the future activities of broadcasting. Several plays have already been sent over the wireless by the British Broadcasting Company, but their aim now is to establish stock companies consisting of actors and actresses peculiarly adapted to the work in the matter of voice and emotional capacity.

"We are contemplating the engagement of the best actors and actresses from the vocal point of view," said Mr. R. E. Jeffrey, the dramatic producer of the B.B.C., and formerly a touring actor playwright and London manager. "Very few amateurs have the voice or qualities of expression possessed by the experienced actor, and consequently we engage only those who have had the requisite stage work. If necessary, we may have touring companies, though these would have to go back to the old 'one-night stands,' as obviously we could not broadcast more than once. Happily the conditions of touring would not be so uncomfortable as some actors remember, as we fix up the artists at hotels and make all the arrangements for transport."

The company has eight main stations in the provinces from which plays could be broadcast, and have, in fact, repertory companies already formed in Birmingham, Manchester, and Cardiff.

Permanent work cannot, of course, be given to artists at present, as the opportunities for transmitting are too limited. It is satisfactory to learn that the Actors' Association minimum for the week is paid for one night, plus a couple of rehearsals. Work has already been given to a number of players who have been out of engagements for months, and the more popular the wireless play becomes the more employment will be available. At present there are a number of applicants on the books, and only few engagements can be made.

The Broadcasting Playwright.

The wireless drama will bring into being a system of playwriting in which dramatists will specialise in a new form of technique. "The difficulty is," said Mr. Jeffrey, "that most of the stage plays are unsuitable for broadcasting. Too much is left to the sight and not enough to the imagination. We are endeavouring to encourage playwrights to embark on plays written on new techincal lines. As our audience is composed of a most heterogeneous collection of mentalities, a play plot should be, as far as reasonable, based on some situation, emotion, or experience (actual or psychologically imaginable) which will be appreciated, or, rather, applicable to the average mind. Knowledge of the psychology of the average mind will thus be an important factor in deciding choice of plot and method of development. Confusion of characters should be avoided by more frequently referring to personages by name and drawing characters with widely differentiated expressions of voice. Pointers should be placed in the dialogue which would indicate the scene of action, the time of year, etc., and the introduction of marked effects, such as the roaring of the sea, the moaning of the wind, the crackling of fire, etc., would be advisable. An inestimable advantage possessed by the radio system is that one may actually follow the characters from place to place.

This type of play has practically no adequate stage equivalent. On the broadcast it is possible to commence play action in, say, a room at a hotel, continuing with the same characters (and others fitting into change of scene) down the stairs, in a taxi to a wharf-side, across a gangway to a cutter, out to a liner, and conclude with possibly a wreck at sea. By aiding the imagination at all points with dialogue and effects the unbroken progress of such a journey may be effectively presented.

Practically simultaneous action in two different places can also be presented, as we have the apparatus to "fade out" any scene at will, and

(*Continued on col.* 6.)

THE OLD VIC.

"A Midsummer Night's Dream" Revived.

The high-water mark of achievement was reached at the Old Vic. on Monday last, when "A Midsummer Night's Dream" was presented before a crowded and enthusiastic audience. The revival was a complete success. Many of the parts have often been individually better played, but never have we had such unity and such excellent team work as in the present production. How often the four lovers seem out of key with the rest of the play, for they are so often presented as semi-tragic figures. The quarrel scene is always taken much too seriously. Mr. Atkins has realised that the Dream is a comedy, even in the lovers' parts, and, principally with the help of Miss Marie Ney, the audience are enabled to enjoy the high comedy of Helena, Lysander, Demetrius and Hermia as much as they revel in the rich, low comedy of the clowns and the delightful fantasy of the fairies.

Miss Marie Ney's Helena is almost a complete break with the stocky, half-hearted traditional way of playing the part, and is really a great triumph for a young, almost unknown actress. Her Desdemona was excellent, though the character is not a very fruitful one, but the Helena was rich in creative and high-spirited comedy. The other lovers, particularly Mr. John Laurie and Mr. Ronald Nicholson, also acted well.

Mr. Ion Swinley's Oberon was also very fine. This actor can speak verse as well as anybody on the stage, and it is a pleasure to find an Oberon so completely satisfactory in looks and diction. The clowning was extremely funny, and the audience rocked with laughter in the final play scene. Mr. George Hayes' Bottom and Mr. John Garside's fussy, anxious Quince were notably good. The fairies did really look fairy-like, and the dances were delightful. Mr. Andrew Leigh's faun-like Puck was superb in movement but a touch too naturalistic in the rendering of the lines.

The Wood setting, designed by Mr. John Garside, with its rich decorative note, was the best scene we have seen at the Vic. Many a producer has spent a hundred times as much on a set without achieving half the beauty and appropriateness of this delightful background. The lighting and Mr. Garside's costumes were equally good.

Mr. Robert Atkins can congratulate himself on one of the finest productions to be seen in London.

(*Continued from col.* 5.)

simultaneously "fade in" another scene going on in another studio.

Interesting Experiments.

Several interesting productions are in preparation. On Dec. 3 Mrs. Kendal and Lady Tree will be associated in the broadcasting of the old curtain-raiser, "Granny's Juliet." Mrs. Kendal's voice is wonderfully young, and is peculiarly adaptable to the microphone. On Dec. 8 a play recently given at the Lyceum Club will be given with the original cast, including Miss Lilian Braithwaite, Mr. Aubrey Smith and Mr. Malcolm Keen. "A Night in the Congo," a type of play suitable for broadcasting, is down for immediate production.

Mr. Jeffrey is convinced that "listening in" to a theatrical production creates a desire to see the piece on a stage. It has been conclusively proved that the receipts have gone up after a play has been broadcast, and in one case it was found by reference to the box-office, from letters received by the B.B.C., that no fewer than 300 seats had been sold. One lady wrote that she had taken a party of thirteen to see a popular comedy at the West End which was selected because she had heard it broadcast, and her statement was verified by the theatre management.

"A large number of our best artists," said Mr. Jeffrey, "do not go into the provinces, and many are therefore debarred from hearing them. As an actor who stands in the limelight becomes more or less public property, it is hardly right to deprive the provinces of the opportunity of hearing the best that the country can give."

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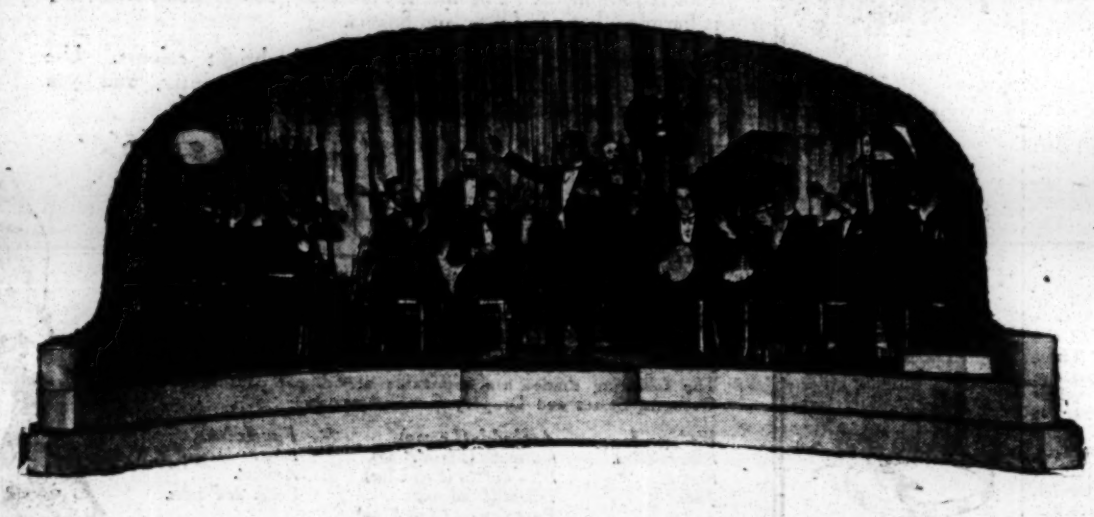

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THE REALM OF MUSIC.

HUNGARIAN STRING QUARTET.

At the Æolian Hall Mr. Emeric Waldbauer and his colleagues of the Hungarian String Quartet, Messrs. Jack Kessler, Bela Melles, and Eugéne de Kerpeley, made their only appearance this season. At their best they are very hard to beat, and their merits are recognised, as was made plain to see by the overflowing audience. Even chamber music enthusiasts are not content to stand for a couple of hours unless they are convinced that the pleasure they get outweighs their pains. Brahms in C minor, Mozart in G major (Eine Kleine Nachtmusik), and Beethoven in F (op. 135), made the programme. All were beautifully played, but the Mozart was perfection.

MME. EVELYNE KING'S CONCERT.

A programme of many attractions was arranged by Mme. Evelyne King, contralto, for the concert she gave at the Hampstead Garden Suburb Institute, not the least among them being the songs she herself sang. Goring Thomas's "My Heart is Weary" was her principal solo, and she could hardly have made a better choice, for it gave scope for the extensive range of her voice and showed to advantage the beauty of the high tones. She delighted her audience and had to sing many encores. Mme. King was supported by several artists, among them Mr. Charles Lidington, the well-known elocutionist. He recited the scene of Nickleby's pitching-in to Squeers, and made it live again. Mr. Stanley Andrews, a violinist, played Sarasate's "Malaguena" cleverly, and Mr. George Hammond, tenor, and Mr. George Morrell, bass, gave agreeable singing. In addition there were pianoforte trios, effectively played by Miss Mabel Wilkinson (violin), Mme. King ('cello), and Miss Viola Ball (piano).

PUPILS OF JENNY LIND.

Among the guests of Mme. Frieda Hempel, the noted singer of Jenny Lind's songs, at her tea-party in the rooms of "His Master's Voice" in Oxford-street, were Miss Frederica Robiolio and Miss Ira Aldridge, both of whom could boast of having studied with the "Swedish Nightingale" when she was a professor at the Royal College of Music. Miss Robiolio never heard Jenny Lind sing professionally—as did many of the other guests—but many times in lesson hours during the four years she spent as her pupil. Miss Aldridge, who is the daughter of the well-known actor, gained the privilege of study by means of a three-years' scholarship. Also present at the party was Mr. Herbert Sims Reeves, another link with Jenny Lind through his famous father, who, of course, was at the heyday of his popularity at the same time when the "Jenny Lind fever" was at its height here.

"WORLD REQUIEM" AT ALBERT HALL.

Mr. John Foulds's "World Requiem" was sung in the evening of Armistice Day for the second year in succession. The audience was very large. The fact that the work was expressly written to commemorate the fallen and to give musical expression to the spirit of the Day, has evidently laid hold of the popular imagination. Also it is cast in a form that makes a wide appeal. The massive choruses, and, among other features, the fanfares, sounded imposingly from the four quarters, did not fail of their effect in the spaces of the Albert Hall. The huge London Cenotaph Choir were as if inspired, and their singing had many dramatic moments. Altogether the performance was a very fine one. Mr. Foulds himself conducted, and the Philharmonic Orchestra and the soloists—Miss Ida Cooper, Miss Olga Haley, Mr. William Heseltine, and Mr. Herbert Heyner—gave of their best.

HAMPSTEAD CONSERVATOIRE.

An orchestral concert given by students of the Incorporated London Academy of Music at Hampstead Conservatoire served to show the work of the string players in a favourable light. Besides Mendelssohn's "Midsummer Night's Dream" overture and the Elegie from Tchaikovsky's Serenade, the programme included Mozart's Symphony No. 38 (K. 504). This had a careful, and for the most part, accurate performance under Mr. C. Weber's direction. The tone quality was good, precision of attack very fair indeed, and due attention was given to light and shade. The playing of the *andante* was smooth and ingratiating, and there was a healthy vigour about the quick movements. In the absence of wind instruments the parts were played on a piano, a task satisfactorily carried out by Miss Dorothy Tucker. Three soloists appeared to report progress, all being fairly frequent performers at these concerts. Cecil Turner, a pupil of Mr. Weber, played Saint-Saëns' Second Pianoforte Concerto, and Gladys Kellow and Elsie Kidner sang, the former a song of Handel, the latter a Mozart aria—an excellent choice in each case.

MISS ADELAIDE RIND.

Miss Rind's programme, at Æolian Hall, said that hers was a "recital of songs, folk-songs, catches and rounds," adding rather unnecessarily—"and others." We are all as young as Sir Toby—and who could be younger?—when we hear catches. Miss Rind sings them as they must be sung, putting heart and mind, sense of fun and enjoyment into them. Let "catches" stand, for once, for Purcell's "Nymphs and Shepherds," and Rossini's "La Danza," and Lawes' "Gather Ye Rosebuds," and for the Hebridean, Irish, Scotch and English folk-songs, as well as for those priceless parodies of Herbert Hughes; for the freshness of spirit that belongs to youth persisted through all. Miss Gwendolen Mason, with her harp, Miss Anne Mukle at the piano, Miss Kathleen Rind with her recitals of modern poems, and the Adelaide Rind Folk Singers, all added to the pleasure of the occasion.

MR. ROY HENDERSON.

Mr. Roy Henderson can move along as swiftly as he wants to, which is what few baritones with big voices manage to do. He has the secret of singing *a fior di labbra*—the tone tripping from the lips. A good many quick songs came into his programme at Wigmore Hall: Verdi's "Quand 'Ero Paggio," and M. Arne's "Care Flies from the Lad that is Merry," were two; and he sang them very cleverly. He brings a lively intelligence and keen dramatic perception to bear on every thing in turn, and if he had made up his mind to convert the Sassenach to faith in the Scotsman's sense of humour he succeeded in "Duncan Gray." Just before that he had proved with his singing of "Ae Fond Kiss" that he can touch the heart when he willed. His audience were with him in every song. It was obvious that he gave them full measure of enjoyment.

ROYAL ACADEMY OF MUSIC.

The following elections have recently taken place:—

Fellows: Mme. Edith Hands, Misses Harriet Cohen, Caroline Hatchard, Ethel Bilsland, Messrs. Thorpe Bates, Bertram O'Donnell, Vivian Langrish.

Associates: Misses Vera Scrivener, Dorothy Freshwater, Margaret Francis, Dulcie Bowie, Lillian Southgate, Messrs. A. Wesley Roberts, W. Howard Fry, Michael Head.

Sir Alexander C. Mackenzie, K.C.V.O., Mus.D., &c., has been elected a member of the board of directors.

Many of the best-known English artists appear at the Kingsway Hall Saturday night popular concerts. Miss Phyllis Lett sang last week. The Coldstream Guards Band play this week, and Miss Margaret Balfour, Mr. Peter Dawson, Mr. Harry Dearth, and Mr. Topliss Green are among others who will be heard there in the near future. Solos on the recently enlarged grand organ are features of each concert, played by Mr. Gatty Sellars, the musical director, who gives a free recital every Friday at noon.

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[Photo by Neame Elwin.

But she has won her spurs in the school of experience, having done much work in oratorios, cantatas, &c., and has also gained great success in leading concert party combinations. Miss Braine entered the Royal Academy of Music at 13, passed all her examinations with honours, and at 17 was appearing as soloist at important oratorio engagements. She has sung at the Savoy, among other important theatres, and of recent years has scored a great success on the National Sunday League tours, especially at the Palladium and the Alexandra Palace.

Miss Braine is also in great request for Masonic banquets, and is booked a long way ahead, but negotiations have recently been completed to secure her to play lead in a new musical production which may be looked for in the not far distant future.

To celebrate the 25th anniversary of the first professional appearance of Mr. Albert Vogel, the famous Dutch elocutionist, a book is to be issued containing tributes by colleagues, critics, and friends, among them being an article by Herbert Antcliffe, the English musical critic, who is also a member of the International Committee formed to carry out the project.

MR. GERALD COOPER'S CONCERT.

Once more Mr. Gerald Cooper makes us all his debtors by giving us another series of chamber concerts. The first programme at Æolian Hall was devoted to Schubert. The "heavenly length" of the Quartet in D minor ("Death and the Maiden") and the Quintet in C did not seem too long-drawn-out to the audience, entranced as they were by the playing of the Catterall String Quartet, who are surely among the very first of their kind, famous combinations from the Continent not excepted. Not a person in the hall made a move to go until the concert ended at the unusual hour of eleven p.m. or thereabouts. It should be said that Mr. Harry Stanier joined Mr. Arthur Catterall and his colleagues, Messrs. John S. Bridge, Frank S. Park, and Johan C. Hock, in the Quintet, and that Mr. John Goss sang a representative group of the songs with fine tone and command of expression.

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THE CHOCOLATE-BOX CAMPAIGN.

NONE will be inclined to question the decision arrived at by the management of the Shaftesbury Theatre to abandon the projected "chocolate campaign" against the entertainments tax. Prompted, no doubt, by the axiom that desperate ills require desperate remedies, MR. T. F. DAWE announced that from Monday of this week admission to the performance of "Toni" would be free to all purchasers of a box of chocolate, the prices of the sweetmeat to range from 1s. 3d. to 10s. 6d., according to the seat required. The scheme, however, is now said to be a breach of agreement which would involve litigation with the superior landlord.

What is a Meal?

The proceeding, we fear, would have involved trouble of an even more drastic kind with the revenue authorities, who would without a doubt have found a means of enforcing payment of the tax. They might have started a prosecution at once for evasion of the law, or they might have waited until the remittance from the theatre was due, and then have claimed cumulative penalties.

It is not altogether clear upon what grounds the Shaftesbury management were claiming exemption from the tax, whether by reason of providing food or on account of making no charge for admission. It can hardly be said that chocolate is food, though many of the people who patronise the cabarets probably do not eat much more.

No definition of the word "meal" has, we think, been given up to the present. Is the afternoon tea supplied at Drury Lane and other theatres sufficient for the purpose? It is no exaggeration to say that the charge for admission to the stalls, plus a cup of tea and cake, would leave no higher margin for the amusement part of the bargain than the fee charged for the cabaret supper. Or do the sandwiches and ginger beer served in the popular parts of the minor theatres constitute a meal in the sense that the revenue authorities regard it? The magistrate at Greenwich Police Court thinks they do. His declaration was made in the case of summonses issued by the London County Council against shopkeepers for keeping their premises open. The argument would apply equally in the case of the remission of entertainment tax.

No War on the Cabaret.

The proposed movement by the management of the Shaftesbury has been described as a war on the cabaret. It is nothing of the kind. Regular houses of entertainment have no desire to cause the suppression of the cabarets, and it would be of no benefit for them to be compelled to pay the tax which would simply mean crystallising the duty into a permanent fixture, from which theatres would never escape.

The most effective way, we imagine, would be to interest the general public in the case and induce them to take practical measures to relieve themselves of an irritating impost. The payment of the odd twopence, fourpence and sixpence in the popular parts of the house should be resented, and each one should make a point of letting his local M.P. know of his objection. The ordinary citizen never wearies in expressing his disgust at the puzzling regulations regarding the sale of all sorts of commodities, and is ever wondering how long the public is going to stand them. If he could be made to realise that the remedy is in his own hands, the trouble would speedily end.

Many means of arousing our legislators to action might be adopted. The campaign in favour of longer times for selling refreshments in theatres was pressed, among other things, by a barge covered with bunting being rowed up the Thames past the Terrace of the House of Commons when Parliament was sitting. It was a rather grotesque resource, but although we do not maintain that it was the sole means of forcing a remedy, there is no gainsaying the fact that the time for selling chocolates and ices in places of amusement was extended by one hour and a half. Labour let us down over the matter and while committed by resolution year after year of their Trades Union Congress to the entire abolition of the tax, did nothing whatever to secure it. Perhaps the Conservative Government, with its huge majority and its prospects of five years of power, will be more inclined to render justice.

THIRTY-ONE YEARS AT THE ALHAMBRA.

SOME STAGE DOOR REMINISCENCES.

By GEORGE PARROTT.

Within the next few months I shall have completed thirty-two years as stage door keeper of the Alhambra.

Thirty-two years—a lifetime for some people—and yet thirty-two years of happiness. What can be a greater blessing to any man than that in his daily work he has received nothing but kindness, a condition of things which has had the effect of materially lessening the strain of his daily toils?

And that blessing has been bestowed upon me.

No one could have been the stage door keeper of so famous a London variety house—a house with splendid traditions, with a name and reputation known throughout the whole of the wide world—without coming into contact with artists—aye, and with others associated with the theatre—whose names are household words—artists who have been the cream of ballet, variety, revue, musical comedy, and the concert world.

I feel sure most of your readers would be interested to read my autograph books, containing, as they do, many well-known celebrities. Seymour Hicks writes: "To dear old 'George,' the greatest diplomat in the world." And *he* should know, eh! I was recently offered a good sum for Gaby Deslys' autograph from my book, but money could not buy it. Then there are hundreds of others. I must, however, not write too much in this article, because it is my intention, when I have the time, to record in book form my experiences at this great West End house, and relate my memories of past and present artists.

My wife and I spent a happy, quiet day in our cosy little flat to recall memories of the good old days when I took up my work at the Alhambra in 1893; I was known as the hall-keeper. The theatre was much different than it is now. My first managers were Alfred Moul and Douglas Cox, who looked after the business side of affairs. I will not attempt to give their names in chronological order, but amongst those for whom I have worked, in addition to Mr. Moul and Mr. Cox, who were twice in command, are Mr. Dundas Slater and Mr. E. A. Pickering; Mr. André Charlot and Mr. Leveaux; George Reynolds, who is the present manager, and, of course, Sir Oswald Stoll, the present managing director.

And I must not forget my good friend Dudley Gayford (treasurer), Harry Woodford, and Henry J. Mills, of the Sunday League Concerts.

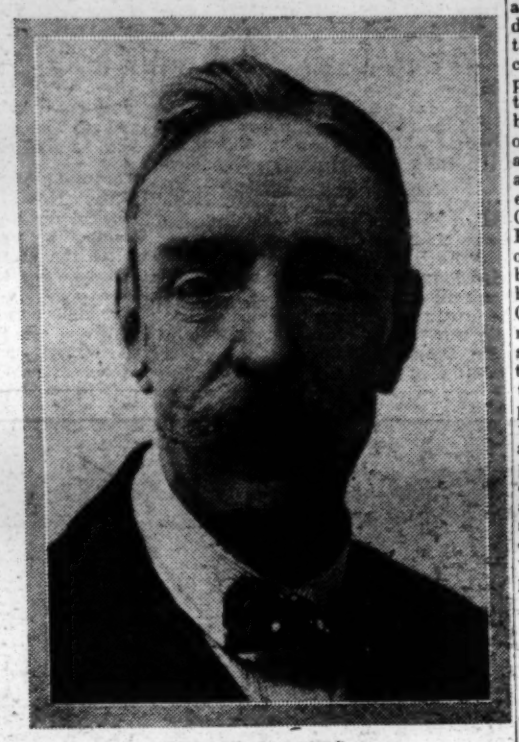
Here I may say that when it was reported that the Alhambra some years ago was about to return to variety under the excellent direction of Sir Oswald Stoll and Mr. George Reynolds I felt positive that the new venture would be a success. And that has proved to be the case.

My earliest recollections of the Alhambra concern the popular ballets in the early nineties—"Ali Baba," with the wonderful Agoust family and Cecille Cerri; "Rip Van Winkle," with the one-and only Fred Storey and the old Almontis and the Agoust family; and "Donnybrook," with the donkeys. I shall never forget those donkeys. We called them "Thirty-eight" and "Thirty-nine," and they answered to their cue without a moment's hesitation. They were born comedians, and, I am sure, enjoyed the show as much as anybody else—as much as even the most stage-struck chorus-girl. George Armsworth, who looked after the donkeys, is still one of the Alhambra staff.

I remember, in "Rip Van Winkle," there was not an argument but a little fancy bet as to the setting of the Catskills mountain (or hill) scene. At the rehearsals quite a long time was taken to set the scene, which reached from the back of the house right down to the footlights. And the bet was won by the stage carpenter who fixed the scene whilst the orchestra was playing the selection! It was a most wonderful piece of work, and the carpenter, I am glad to say, won his bet. It showed what could be done even in those days.

The Alhambra has by turns been a circus, a music hall, a wild beast show, a theatre, and a music hall again. But, withal, it has always maintained a pleasant social circle. If you were of the "elect" you could have the entrée to the room of Mr. Georges Jacobi, the chief of the orchestra, who was always surrounded by most interesting folk. And people used to visit the house purposely only to listen to the good music played by Mr. Jacobi's wonderful orchestra. There were pit and pit stalls in those days, and nobody who came to London from the provinces ever returned home without visiting the theatre.

During the time we ran variety we also had the grand ballets to which I have referred. One of them was "Les Cloches de Corneville," in which we had large bells rung on the roof. I have a vivid recollection of a monkey incident. A Continental artist named, I think, Krusuchi, missed one of his big monkeys, and I was asked to telegraph, among other places, to Hamburg, to ascertain if anything were known of the animal. Eventually we discovered that the monkey had been found on the railway line at Hamburg and transferred to the Zoo in that city. Another wire was despatched asking that Krusuchi's "be-autiful monk." could be forwarded to London. The monkey came by boat and rail.



GEORGE PARROTT.

I went to Krusuchi and told him that the monkey had arrived, and in a loud voice he said: "Ah, my be-autiful 'monk.,' my best "monk"! Having been on the journey for some hours the monkey was naturally hungry. He was taken out of his box into his owner's dressing-room, and later, when the animal had refreshed itself, it refused to re-enter the cage, but instead got on the top of it, jumped off again and paced round the room like a raving lunatic.

In the meantime a boy and I had entered the dressing-room, and the door was locked. We were naturally scared by the monkey, who had knocked bottles of paint all over the floor. My bowler hat was knocked off, and the poor lad was in a terrible fix. Eventually the monkey was captured, and Krusuchi gave the boy a present. When he left the dressing-room the boy could not be seen for dust!

Here is another story of a monkey which was doing a trapeze act. On the Saturday night a hue and cry was raised for an escaped monkey. Throughout the early morning we sat patiently waiting for its return, putting food out in all directions in the hope of being able to attract it. It was not until the Monday evening that the animal was found. Six ballet girls came at the usual time to dress for the show in a room next to mine, and when, partly undressed, one of them went to get her stage clothes from the wardrobe, she was terrified on finding the monkey sitting in the wardrobe happily scratching himself. The girls screamed wildly for "George." "George" went to see what the matter was, and without much more ado the monkey was recaptured, greatly to everybody's delight.

During one of the ballets three of the girls went to the rehearsal club in Leicester-square, and when they did not turn up at the show at night at the proper time no little consternation was caused. It was later discovered that they had been inadvertently locked in the rehearsal club and couldn't get out. The girls had tried every means they knew to attract attention, until at last they drew the notice of a passing cabman, to whom one of the girls threw in a piece of paper she had torn from the walls a half-a-crown, with a request that he should go to the Alhambra stage door and inform "George" where they were and how they could be rescued. I reported the matter to my stage manager, Mr. Charlie Wilson, and eventually the girls were "rescued" by the chief electrician, who carried them across the roofs of the houses to the Alhambra by means of a ladder.

Many wonderful wrestlers have appeared at the Alhambra during my tenure of office, including George Steadman, the champion Cumberland and Westmorland wrestler; Joe Carroll; Antonio Pierri, the terrible Greek; Maison, of Paris; Petroff, of

(Continued at foot of next cols.)

THE PLAY IN PARIS.

"The Miracle of the Wolves"—Pictures at the Opera and Vieux Colombier—Brilliant Casino de Paris Revue—Exchange of Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—M. Jean J. Frappa is to be congratulated on the success of the gala performances of "Le Miracle des Loups" at the Opera, which commenced on Thursday evening before a most elegant audience, including the President of the Republic and other high Government officials. It is the first time the National Academy of Music has been turned into a cinema, leading to much criticism when the project was first announced, but the detractors are now disarmed after the brilliant results obtained by M. Frappa and his associates. This historical film has been produced by Raymond Bernard from the scenario of Dupuy Mazuel, the battle scenes being taken amidst the old castles of Carcasson. The military authorities loaned thousands of troops as supers. The story deals with the early quarrels between Louis XI and Charles the Bold (afterwards Duke of Burgundy), with the heroic resistance of the ancient city of Beauvais, headed by Jeanne Hachette (rôle well played by Mlle. Sergyl), when besieged by Charles. Jeanne was the bearer of a message which must be presented to save Louis XI, but his enemies seek to prevent its delivery. They intercept the King's courier, who confides the precious missive to Jeanne, and it is while she is escaping that the wolves appear, protecting the girl against her pursuers. The men take it to be a divine miracle. They are afterwards attacked by the animals, and this struggle is one of the most thrilling episodes of the historical film, which is perhaps the most important yet produced in France. Henri Rabaud has written special music. The rôles are played by stage stars, including Ch. Dullin impersonating Louis XI, Vanni Marcoux as Charles le Temeraire, Ph. Heriat (Tristan l'Ermite), Gaston Modot (Comte de Lau). The proceeds of the première were given to local orphan charities.

Vieux Colombier as Cinema.

On Friday the classical Theatre du Vieux Colombier reopened its doors, but no longer as a playhouse. The intention of the new management of M. Tadesco is to give selected moving pictures of French origin only and to make this establishment the Comédie Française of the cinemas. Judging by the first programme, for which a special Press show was given yesterday afternoon, the effort will be crowned with success. Later a mixed bill will be given, comprising pictures and a dramatic sketch as classical in character as possible, thus gradually reverting to the advanced school policy.

"Bonjour Paris."

The new revue by A. Willemetz, Saint-Granier and Jean Le Seyeux, presented by L. Volterra at the Casino de Paris last Monday, is a big show with ample opportunity for Mme. Mistinguett to display her versatile talent. "Bonjour Paris" is full of good material gorgeously mounted, with plenty of dancing, arranged by Boris Kniaseff, E. Leslie, and Miss Davies. The stars comprise Boucot, Raimu, Dutard, St. Granier, Leslie, Kniaseff the ladies include Cortesina Sœurs Rowe Sisters, Lily Mounet, Lina Tyber There is a bevy of girls, and also Eng lish chorus boys; Crickett's jazz kings Prince Tchavtchavadzé and his voca quartette. Indeed, "Bonjour Paris" is a fine entertainment, attracting larg crowds. Mistinguett is the magi name at the Casino de Paris to-day, a Maurice Chevalier is the magnet of th Paris Palace.

"Tu ne Tueras Point."

Georges Rivollet is the author of five-act melodrama presented at th Ambigu Comique under the above titl Catherine is a medical assistant at hospital where Elof is being treate He has been wounded while throwi a bomb at a visiting sovereign, a Catherine learns he is an anarch She does not denounce Elof, but arg with him that he must obey Biblical commandment, "Thou n not kill," eventually reforming young man. They marry and emig to Canada, where they start a w mill. Here another Russian anarc st, the villain of the plot, who has mbraced the cause as a justificatio for killing a superior officer, and has been sent by the party to watch tempts Catherine to be unfaithf Elof is murdered, and the widow returns to her hospital a chastened bu wiser woman. If the author intend a social satire on Nihilists or Co munists he has succeeded. We have Saillard (as Elof) and Juliette Marge (Catherine) for the principal disciples of "Tu ne Tueras Point."

"La Chanson de Paris."

The Trianon has mounted a char ing three-act musical comedy by Rac Charbonnel, music by Francis Ca desus, which Louis Masson, direct (and manager-elect of the Ope Comique next year) personally co ducts. The script of "La Chanson de Paris" is slight and slender, as the score is delicate. A Parisian girl is left alone is the world; she is taken in by a well-to-do peasant whose son marries her despite his father's objections. The old man was probably right, for the girl tires of her country existence, pines for the "songs of Paris" (vide the title), and when her husband strikes her one day in a fit of jealousy she seizes the opportunity to quit the home. But the youthful husband falls ill at the separation, and, the hollowness of gaiety in the capital not recompensing the lack of true love, the wife is ready to return to her country farm when the father calls her to nurse his son back to health.

French Company Visiting England.

Early in December a company of French players will appear in Manchester in French comedy, according to present arrangements. The troupe comprises M. Le Bargy, Fresnay, Mmes. Eva Raynal and Colonne Romanne, of the Comedie Française.

Macdona Players Returning.

Negotiations are in hand for the Macdona Players to return to Paris in January, this time at the Theatre Femina, Champs Elysées, again appearing in Bernard Shaw repertoire.

(Continued from preceding col.)

Bulgaria; Memish, the terrible Turk; George Ross; Tom Cannon, the English champion Greeko-Roman wrestler; and a man named Trilleaut, whom, I remember, wore little leopard-skin "trunks."

It is a story of Antonio Pierri I must tell. There had been a little "bust up," with the result that Pierri would not allow Trilleaut to appear on the stage again; and he gave me half-a-crown not to let him do so.

Pierri said to me in broken English: "Trilleaut no more again. You mind, he might stab you." I looked at the half-a-crown and thought how interesting it was to get such a coin when I might be cut up very soon afterwards.

To cut a long story short, Trilleaut walked up and down the corridor like a madman, and I, perforce, desiring to arm myself, asked my friend Jimmy Lynch if he could let me have the loan of a 14-lb. hammer in case I wanted it to use in self-defence. Up and down, up and down the corridor the wrestler paced, making wild-looking grimaces, waving his arms about frantically. All the time I was wondering where I should hit him if he became obstreperous.

Presently, with the full knowledge that I had the hammer and the gift of a good left, I went to Trilleaut and asked what was the matter, and after a while I found out that Trilleaut's only trouble was that he had not been paid his salary. I went to Pierri, who expressed astonishment that I had not been killed, and told him what was the matter, and he simply replied, "Oh, la, la," wrapped some money in a piece of the programme, and asked me to give it to Trilleaut. This I did, and with one spasm Trilleaut put his arms frantically about my neck and hugged and kissed me for fully five minutes, and then asked me to have a drink with him. This I did, feeling much relieved. Next day I returned to Jimmy Lynch the 14-lb. hammer I had borrowed from him in case of emergency.

I knew Cinquevalli and Kara, the jugglers; Fregoli; the Con Fredericks, demons on ladders; the Hanlons, the Eugene Aerials and the Hegelmans, flying artists. Then there was La Belle Geraldine on the wires, and the Bertoldis, the contortionists, and not least were there Marie Lloyd, Tortajada, Gaby Deslys, Lily Burnand, the Sisters Levey, Lill Hawthorn, Edwin Barwick, Tom Costello, Jimmy Fawn, Harry Randall, a host of Continental "stars," Julia Seale, and most of the present-day vaudeville artists. They have all appeared at the Alhambra, and to get to the Alhambra stage they have passed by my door. And from all of them I have received nothing but great kindness and consideration.

Let me say, in conclusion, how pleased I was to see my old friends Arthur Roberts, Vi Loraine and George Robey pass by my door on Friday to take part in the matinée which was given for the benefit of Mr. Roberts. It recalled many happy days to see again Vi Lorraine and George Robey, who made such a huge success in "The Bing Boys."

ANOTHER WALLACK'S THEATRE.

New York is to have another Wallack's Theatre, when it seemed as if the name had permanently departed. John Cort, who restored the name of Augustin Daly a few years ago above the portals of a New York playhouse, is the manager who will bring back the memory of Wallack's part in the theatrical history of this city. The playhouse in Forty-second-street known as the Frazee Theatre is to be called Wallack's in future, as Mr. Cort has become its manager. Three theatres bore the name of Wallack in days gone by. The first one was situated on Broadway, near Broome-street, and was originally known as Brougham's Lyceum Theatre, its name being changed to Wallack's in 1852, when James W. Wallack became its manager. In 1861, when he observed the tendency of theatredom to move northward, or "uptown," he erected a theatre at the corner of Broadway and Thirteenth-street, and gave it his name, and for twenty years it was the most famous amusement house in America. It was here that Henry Irving and Wilson Barrett first appeared on the New York stage. It was afterwards renamed the Star Theatre. The latest Wallack's was situated at the corner of Broadway and Thirtieth Street, and was demolished some years ago.

THE VARIETY WORLD.

The Variety Ball — Vaudeville Golfers — Death of Sutton Page — Diaghileff Ballet at Coliseum.

The Variety Ball.

A final reminder that the Variety Ball will take place at Covent Garden to-morrow (Thursday) night. All the grand tier and ground floor boxes, we hear, are sold out, and there are just a few boxes to sell on the second tier at 10 guineas. Among those who have purchased boxes are Sir Oswald Stoll, Sir Gerald Du Maurier, the Co-optimists, Mr. R. H. Gillespie, Mr. Bert Feldman, Mr. Harry Preston, Mr. Lawrence Wright, Mr. Jack Hylton, Messrs. Reeves and Lamport, Messrs. Francis and Day, Billy Merson, Nervo and Knox, Major Harold Wernher, the V.A.F., Harry Tate, John Lester, Miss Cicely Eldor, and the Cavendish Music Co. Miss Lottie Albert, of the Music Hall Ladies' Guild, has made several large purchases of and taken several boxes for her friends. Corelli Windeatts orchestra will play for dancing, and there will be several new and novel features.

It is hoped that all the artists playing in London and suburbs this week will attend the Ball, and thereby help to make it a huge success. It is important to note that those who make up their minds at the last minute to attend the function can purchase tickets at the box office of Covent Garden on the night.

Golfing Futures.

The Vaudeville Golfers reckon to have a quiet time now until the end of the year. With so many fresh trophies being put up, however, it is possible that there will be at least one other important competition before Christmas.

In any case, the usual monthly Bogey competition is due at Sudbury on Friday week, the 28th inst.

New Arrangements.

We understand that special books are being issued to the secretaries of all the clubs affiliated to the Vaudeville Golfing Society. Members of the V.G.S. will put their signatures in these new books whenever visiting the courses.

Spoil Sport.

The persistent drizzle on Friday last spoilt golfing possibilities, and there were no cards received in the Monthly Medal Competition.

Diaghileff Ballet at Coliseum.

The Diaghileff Ballet, which will arrive from the Continent this week, opens at the Coliseum on Monday. At the matinée performances "Cimarosiana," an 18th century ballet, will be given, and in the evenings "Le Train Bleu," a fashionable beach ballet, which was first produced in Paris six months ago. The music of "Le Train Bleu" is by Darius Milhaud, who will come over to conduct the first performance.

Scott Sanders Sails.

On Friday a number of friends assembled at Waterloo to bid au revoir to Scott Sanders and his wife, en route to Southampton to embark on the "Arundel Castle" for South Africa. Mr. and Mrs. Frank Fay also sailed by the same boat, to play an engagement in Africa. When Scott has finished his African season he goes on to Australia, and hopes to be back here at the end of next year. Amongst those at the station were Jack Stocks, Revill and Syd, Tommie Kelley, Miss Fuller, Eveleyn Brewster, Erne Warsaw, Alf. Buchanan, and relatives of the travellers.

June Stirling.

For principal girl in his pantomime at the Theatre Royal, Sheffield, we hear that Fred Clements has secured June Stirling for this rôle.

Managers' Audition.

The first of the managers' auditions, held under the auspices of Messrs. Morris and Pemberton, in association with Robertson-Mille, Ltd., took place at the St. George's Hall on Thursday, when a number of selected turns made their bid for fame under excellent surroundings, with the advantage of a good stage and an audience critically, yet kindly disposed towards the young aspirants. Many branches of the variety stage were represented, dancing turns, duettists, impressionists, balladists, comedians, &c., several of whom weer quite worthy of a place on a variety programme.

A Good Idea.

The idea is distinctly a good one, and it should fill a real need for those managers and booking committees in search of suitable material once the proposition becomes as well known as it deserves to be.

For South America.

Victor Niblo and his talking birds, Coocoo and Lania, sailed for South America on Friday by the R.M.S.P. Avon to fulfil engagements on the Sequin tour, booked by Sherek's Agency.

Death of Sutton-Page.

Many friends will regret to learn of the passing of Captain T. Sutton-Page, the Press representative of the London Coliseum and Alhambra, who died at sea on his way from Marseilles to Egypt.

"Tommy, as he was familiary called, was a remarkable man in many ways," writes one who knew him well. "The blending of the qualities of a journalist and a showman made for him a name which cannot be erased from the memories of those whose privilege it was to come in contact with him.

"I first met Tommy when he was on the 'Globe' writing the humorous pars that were published under the heading of "By the Way." Before that, I believe, he was the film editor. He had a wonderful sense of humour, and his feature in the "Globe," afterwards in the "Pall Mall Gazette" when the two journals amalgamated, was always read with great interest.

"As Press representative of the London Coliseum he displayed the same likeable characteristics. To every journalist who came to him for news he was always courteous and helpful. Yet Tommy was never in the best of health. The Great War was responsible mainly for his breakdown, and that dreaded complaint malaria, which he contracted in Egypt, helped towards his end. He also took part in the South African War, and, I believe, was prominently connected with the Foreign Legion."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 25 death levies are now due on the 1924 book. Red stamps 46.

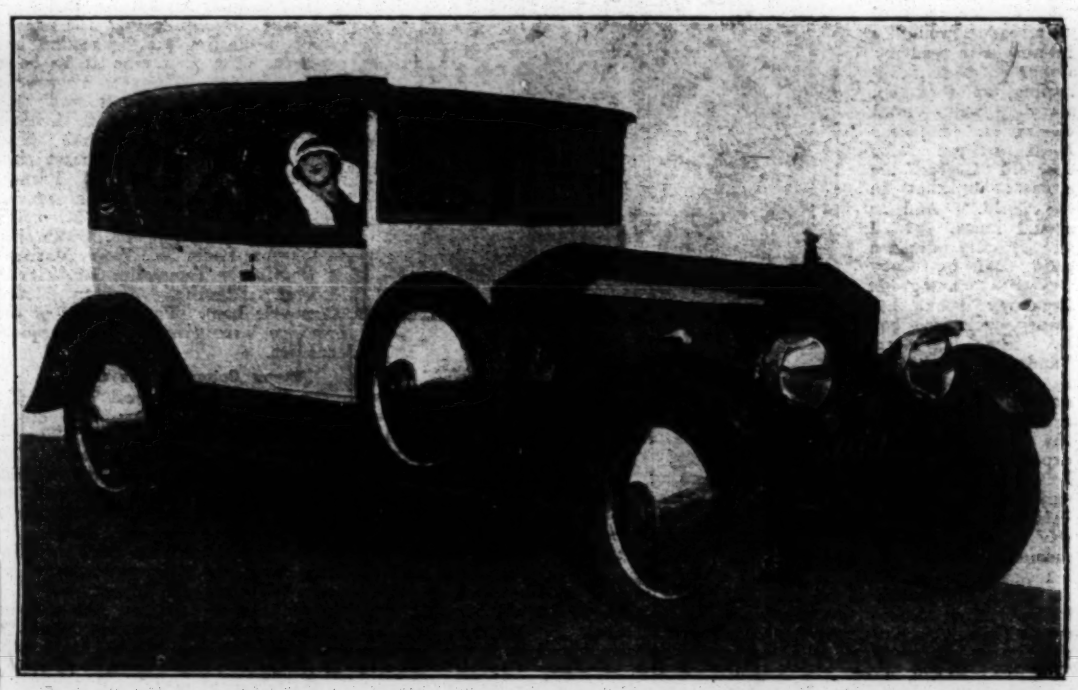
Wilkie Bard.

Chatting with Wilkie Bard the other night at Islington—at which house a crowded audience gave him a very hearty welcome—he told us that overtures had been made from various quarters for his return to revue. Negotiations are proceeding with prominent producers, of which more later. On Monday next Wilkie returns to the Holborn Empire, when he will present an entirely new show.

At the time of going to press we hear that Mr. Edward G. Pelton, who has just returned from America, after a prolonged visit, and who will be remembered for his pioneer work in revue, has secured Mr. Wilkie Bard to star in an American revue, rehearsals of which start almost immediately. This production will be in 12 scenes, and contains many novel comedy scenes new to this country.

Horace Sheldon Busy.

Mr. Horace Sheldon, the genial musical director at the Palladium, is leading the strenuous life these days. After the shows at the Argyll-street house he has to make his way to the Embassy Club in Bond-street, where (by kind permission of Mr. Charles Gulliver) he is specially conducting the orchestra for the exhibition dances of Nottova and Myrio.



[Photo by Dobson Studios, Liverpool.

Nobody is busier nowadays than charming Dorothy Ward, who is here seen leaving the Feldman building with her budget of pantomime hits, which include the well-known numbers, "A Smile Will Go a Long, Long Way," "From One Till Two" (as duet with Shaun Glenville), "You're In Love With Everyone," and "California, Here I Come." Miss Ward, who will appear in the Wylie-Tate production at the London Hippodrome, promises to shine more brilliantly than ever in the panto. firmament of 1924.

M.H.A.R.A. Management Committee.

The result of the election for the sixteen members of the Management Committee of the Music Hall Artistes' Railway Association is as follows:—Elected: Harry Claff, George D'Albert, Dick Henderson, Albert Voyce, Fred Herbert, Chas. Kasrac, George French, Ben Obo, Henry Bekker, Michael Canning, Alf. Herald, Cecil Morley, Jim Obo, George Bass, Stanley Damerell, Robb Wilton. Not elected: W. H. Atlas, Harry Ono, Geo. Beachcroft, Reg. Ewen, Drummond Christie.

Holborn Empire.

Will artists kindly note that the rehearsal hour on Monday has been made an hour earlier (11 a.m.) at this house, owing to the daily matinées.

Sheffield Wolves.

On Armistice Sunday, Nov. 9, the members of the Sheffield Lodge attended a special service at St. Paul's Church. Canon Spencer Elliott, the vicar, who is chaplain to the Lodge, met the members in the foyer of the Empire Theatre before the service. On arrival at the church Mr. J. W. Riddin (First Player) and Mr. L. P. Wright (Prompter) placed an evergreen wreath at the foot of the war memorial in the church, beside which stood the "vacant chair," as a symbol of the unseen presence of one who had made the supreme sacrifice in the great war.

Bros. Egbert.

The new scena presented by the Egbert Bros. has found immediate favour, and is in great demand. For pantomime Seth and Albert will be seen at the New Oxford.

Sheffield Empire Matinée.

Sheffield's handsome Empire was filled with a large audience on Thursday afternoon last, the occasion being a matinée in aid of the funds of the Sheffield branch of the "British Legion." A fine programme was contributed to by members of "Little Nellie Kelly" company (Lyceum), Frank Forbes-Robertson's company (Theatre Royal), "Mr. Manhattan" company (Hippodrome), De Biere, the Femina Quartette, Zenora, Edga Curtis, and Madge Kennedy (Empire), Mr. Chick Farr, and Miss Margaret Halston ("Family Circle" revue), and Mr. Jack Buchanan and Miss June (from the Shaftesbury Theatre, London). Local talent was represented by Miss Ida Bloor and Miss Calladine's dancing pupils.

Valuable assistance was rendered by Mr. A. H. Williams (resident manager), Mr. A. E. Story (assistant manager), Mr. B. A. Hannah, and his orchestra; Mr. Parsons (stage manager), and Mr. R. Sidebotham, who had charge of the advertising. The matinée was a big success, and well over £300 will go to swell the funds of the Legion.

C. Holder Nesse, having returned from his business trip to Africa, Australia and New Zealand on behalf of the African Theatres, Ltd., has resumed his position as general manager and director of the I.V.T.A., Ltd.

Death of Mrs. Will Murray.

We regret to learn of the death of Elizabeth Power, the wife of Will Murray, of "Casey's Court" fame, who passed away at her home in Glasgow on Nov. 11, aged 34. The deceased lady commenced her professional career at the age of 12 years, playing child parts with Kennedy Millers' company for two years. She then joined her uncle's company, "Testo Sante," in the "Life of a Showman," afterwards joining Barney Armstrong's company, "Berty's Birthday Party," where she met Will Murray, who engaged her for "Casey's Court," in which she played for 15 years, up to ten weeks of her death. Miss Power had a fine soprano voice, and introduced many popular ballads before they were published. She will be greatly missed by all who knew her.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Lord Woolavington for a £10 10s. ball donation, and Mr. Harry Lotery for £5 5s., both per Miss Lottie Albert.

Arrangements for the supper and fancy dress ball to be held at the Savoy Hotel on Dec. 7 are well advanced, and tables have been booked by many well-known people. Those wishing to be present should get their tickets early to avoid disappointment. Applications should be made to Mrs. Charles Coborn, Room 35, 18, Charing Cross-road, W.C.2.

The South London Palace.

Mr. Charles Downie, who for the last three years has been assistant manager at the South London, is now at the East Ham Palace, while Mr. Henry Davis, late of the Tottenham Palace, fills his place. Genial Bert Morley still reigns as manager.

Hero de Rance.

Responsible for some of the music in many recent successes, including "Our Liz," "'Ullo," "Five o'Clock Follies," "Ring In," and the cabaret show at the Victoria Palace, Hero de Rance will be returning to the stage at Christmas to play second boy in John Hart's production at the Grand Theatre, Leeds.

Irene Shamrock.

Concluding a long season with revue, Irene Shamrock has been meeting with much success in her single act around town, and last week was appearing at the King's, Southsea. For pantomime Irene will be seen in one of the principal parts at the Lyceum.

Harry Stogdon and Ethel Wilford.

The many friends of Harry Stogdon will be pleased to learn that in his new double act with Miss Ethel Wilford he is scoring a big success at the leading concerts and halls this season.

They describe themselves as "entertainers in syncopated songs and comedy duets," and their turn was the hit of both halves of the programme at Queen's Hall last Saturday, in the first of the series of Polytechnic concerts.

Peel and Curtis.

Peel and Curtis were in excellent form at the Victoria Palace last week, and they fixed up some good contracts. Next week they are at the Empire, Glasgow, and the following week will be in town at the Mile End Empire.

Tommy Lorne.

Featuring in "Scotch and Polly," Tommy Lorne is proving a good laughing tonic at the Metropolitan this week. The show concludes its present run at the Empress, Brixton, next week, and then Tommy goes to Glasgow to rehearse for panto. at the Pavilion, Glasgow, for which he has been kindly released by Mr. Harry McKelvie.

Ristori in Germany.

The act of Ristori and Partner has proved a big success, and we hear that he has been engaged for another four months. He is at present playing at the Scala, Berlin.

Jack le Dair.

At the Islington Empire this week Jack le Dair is concluding his stay in town, and commences a provincial tour at Southampton next week. This clever conjuror presents many novel ideas.

Jolly Juveniles.

"The Juvenile Jollities," a troupe of clever children trained by Mme. Grace Behenna, gave a very enjoyable show at Walthamstow last week. These youngsters put up a fascinating programme of dancing, acting, elocution and singing, some of them working with astonishing smartness. There was a note of real beauty in the original ballet, "The Little Fairy Who Became a Canary," and several of the song scenas were delightfully costumed and staged. The programme was a long one, but neither the actors nor the audience seemed to tire. Mme. Behenna may be congratulated on the excellent work of the juveniles, many of whom show talent which should carry them far in later years.

Joe Young.

By mutual arrangement with Westbourne Productions, Joe Young is concluding his engagement with "Laughter Up-Limited," in order to accept a special engagement with Moss' Empires. Joe will be seen as principal comedian in "Ginger" early next month.

Tommy Mostol's New Production.

Tommy Mostol, who was at Southend last week with "Jig Saw," travelled to town every day in connection with his new production, which is shaping very well indeed. The comedy side of the show has been well looked after, and the dresses, supplied by Dubens, are magnificent. The show is entitled "The Golden West," and the book is by William Hargreaves. It will be produced on Dec. 8, at the Hippodrome, Norwich, and the excellent cast includes Tommy Mostol, Eddie Polo (the film star), Ray Zack, Alan Bailey, Audrey Wilmer, Chas. Calvert, and the Western Quartette. It will be produced by Max. Rivers. "Jig Saw," which is at Brighton this week, concludes its run at the Alexandra, Stoke Newington, next week.

Jimmy Verno.

Jimmy Verno, who returned last year from a world's tour, and has since been playing in musical comedy, has now turned his attention to revue, and is chief fun-maker in "Pages," which was produced at the Penge Empire on Monday.

Jay Laurier.

Retained for a second week at the Holborn last week, Jay Laurier was in capital form. For pantomime he goes to the Theatre Royal, Birmingham.

Dolly and Inez St. Vincent.

Presenting a review of dancing, Dolly and Inez St. Vincent were recently engaged for a week at the Empire, Leicester-square, and so successful were they that the engagement was extended for a further three weeks. This week they are appearing at the Hippodrome, Bristol, and will shortly be commencing rehearsals for panto at the Princesses Theatre, Glasgow.

Sisters Reeve.

Joining "French Follies" a month or two ago, the Sisters Reeve have proved one of the outstanding features of this entertaining show presented by Jack Taylor. For pantomime, Mabel and Hester cross over to Ireland to play at the Queen's Theatre, Dublin

"The Sunbathers."

William Vasey and Nat Ramsey are at the Opera House, Cork, with their own production, "The Sunbathers." This makes their second visit to Belfast, Dublin, Limerick and Cork with the show this year. On the conclusion of the autumn tour they go to Paris for a couple of weeks, returning to England in time to appear in pantomime at the Theatre Royal, Bournemouth, where they play Dame and Baron in "Cinderella." Vasey and Ramsey resume business again at the end of February with a second edition of their popular musical show, "The Sunbathers."

Chas. Penrose.

The new act presented by Chas. Penrose a few weeks ago proved an immediate success, and has been secured by the leading tours. This breezy and mirthful show, which was written and arranged by Mrs. Penrose, will be seen again in the West End for three weeks in December, following a brief visit to the provinces.

By the way, Chas. and Wm. Burr (of Burr and Hope) recently recorded a wireless burlesque entitled "2 L O Bawling," which has proved most popular, and later this couple will record a series relating the experiences of McPherson and Flanagan at Wembley.

Lune and Shaw.

At the Bedford last week Lune and Shaw again scored a big success with their original entertainment. After a long absence from pantomime we hear this couple have been persuaded to return thereto under the management of Jazon and Montgomery, and open at St. Helens on Boxing Day, playing Dame and Baron in "Red Riding Hood."

Variety at the Bedford.

The management of the Bedford Palace are playing variety at every available opportunity, and last week's bill—which included Lune and Shaw, Wilson Hallett, and Harry Champion—is to be followed by another strong bill next week as follows: Dave Poole, Ivor Vintor, Ida Barr, Geo. Pickett and company, Wright, Conelly and Mac, Geo. Prince, and the Tower of London Band. Dick Hart, the popular stage manager, has just completed five years at this house.

Will Fyffe.

At the Coliseum last week Will Fyffe concluded a two-weeks' stay at this house, and will not be seen in town until after pantomime at Newcastle. Then he plays a farewell week at the Alhambra, prior to departure for Australia in March.

Harry Hemsley.

At his scenic studios the other day we saw two new inventions just completed by Harry Hemsley. Harry has solved the mystery of "apron pieces," dispensing entirely with tacks and other paraphernalia. The second idea is a circular cloth embodying four scenes at a given angle. A practical demonstration of these ideas will be seen in the Christmas production at the St. George's Hall.

Florrie Forde's Panto.

At the Palace, Blackpool, on Dec. 8, Florrie Forde will present "Jack and Jill," with herself and Reg. Bolton in the principal parts. This will be the eighth year these artists have been associated at yuletide. This panto. will pay fortnightly visits on the Moss circuit as before.

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LONDON VARIETY THEATRES.

THE ALHAMBRA.

What the Alhambra would be like without Jack Hylton will not bear thinking about. By now his band is so firmly established in the affections of the audience that they will be sadly missed whenever their engagement ends. Apart from the fact that their rhythmic devices grow more and more elaborate, and their syncopation more and more surprising, there has grown an appreciation of the band as a mixture of varied personalities. Jack Hylton's bashful energy attracts attention at the outset, but the other members of the orchestra reveal themselves gradually. Nevertheless, each has a distinct interest.

The saxophonist, who occasionally breaks into song, adds to our delight by the look of utter terror that blanches his face just before he lets us hear his voice. The banjoist has a prim mid-Victorian air, and makes us feel how reckless it is to move a foot in time to the tune, or smile at strangers in front. The pianist is studious; his high brow and horn-rimmed glasses make him look more learned than any man, woman or child has a right to be. The violinist is soulful—as a violinist should be. The 'cellist is opulent and engrossed in his additional array of shining instruments. There is a stolid tympanist, and an earnest, zestful tromboneer who only laughs when satisfied with the results of his efforts. Lastly, there is a corner-man, to use the Christie minstrel term, who has black, beetling eyebrows and dark eyes that seem ripe for any mischief; needless to say, it is he who is called upon when the conductor wants cacophony or something with a shriek in it. And though they all stay in their chairs, they give you the impression of stokers striving to keep the bunkers full when the order is "Full steam ahead."

The newcomers this week include the Otago Bill Trio, who are entitled to describe their "pedestal cycle novelty" as sensational. At the greatest practical height from the stage two uprights end in small seats. One of the trio keeps the wheels of his bicycle on these flat spaces, while he balances on the frame. Finally he stands with his feet on the tyre, and juggles with a lamp and plates. This feat arouses a storm of applause that exceeds even the approval of his partner's balance of a shell and a field gun. Horace Goldin arrives with his many illusions, including his "Sawing Through a Woman" puzzle.

In a daring dress of flaming scarlet, Ann Codee startles us afresh. She has a jolly new song, which expresses a yearning to jazz, and this enables her to give a lively burlesque with Frankie of modern ballroom modes. Sammy Shields' method of protesting against jokes that libel the Scottish character gives an extra twist to a very popular style of humour, while his eulogy of cricket is a fine compliment to the Southron's favourite sport. Rupert Hazell maintains his close touch with the audience, and Willie Solar crackles and splutters like a fifth of November celebration—his imitation of a monkey courtship beats anything heard at the Zoo. Coquelli is another accomplished humorist; in his comedy character cameos he makes use of ventriloquism, singing, dancing and acting.

The Nine Californian Poppies are "just dancers." There are, however, no apparent limits to what they can do in this line. Their impression of an American troupe of high-kickers, their classic duo, the eccentric contortions of one of their number, their pony trot and their toy soldiers' parade are all performed with efficiency and zest.

THE COLISEUM.

It is always a thrill to see the names of Muriel George and Ernest Butcher in the bill. Though there are now other singers of folk-songs on the halls, no rivals can possibly take away our abiding pleasure in a pair of entertainers who can make each old song a comedy in little. Few, very few, music hall sketches have the completeness and point of "No, John," when it is sung by them, and few humorists can present an incident so crammed with laughter as "Villikins and His Dinah." And what a range of styles they have! "Sweet Nightingale" has a tender charm, "Lord Rendal" (a very ancient ballad) is quaintly dramatic, "Darlin' Girl from Clare" has romance, and "Leeds Old Church" is rollicking. And these, the songs of their first performance this week, represent but a small portion of their repertoire.

Pogo reappears on the scene of his triumph before the Royal Family. The Griffiths Brothers, under the guiding whip which Miss Lutie employs with "kindness, and nothing but kindness," show (in their legs) a spirit of truculence and overweening pride that makes Pogo into a living creature—loved all the more for his faults. Sam Linfield also provides some merry knockabout humour in "Boot Villa" with his troupe of lively tumblers. Laughter of another kind is aroused by Edith Faulkner, who specialises in Cockney character studies, ranging from the little boy who is jealous of the arrival of his baby sister, the charlady who has grievances, and the young person who imagines she has been the belle of the ball. Ambrose Barker and Peggy Wynne's "song impressions" are highly relished; "Nobody Listens to Your First Song" is a catalogue of comic vexations, and "The Song of Billy Brown" tells a funny story of bashfulness.

Pleasant memories are evoked by V. M. Gaston, who deftly raps out of his xylophone a medley of melodies that include "Champagne Charlie." Isobel Elsom has returned with Algernon West and Frederick Leister in "Doubt"; Loie Fuller's dancers gambol in the shadow, light and colour of her "Ballet Fantastiques"; and the Midnight Follies Cabaret still testifies to the resemblance between supper entertainments and variety.

THE EMPIRE.

The Empire is in some degree a temple of terpsichore this week, but the four items devoted to the dance all have their individual characteristics, and they are all pleasing. Mme. Vera Trefilova and Leonide Massine are the essence of ballet interpretation. No more sincere or more finished exponents of the art could be found, and there is a Russian abandon about their performances which rouse the onlooker into the happiest enthusiasm. Even those who affect not to "understand" the ballet, find "The Spring Flower of Japan," "The Swan," and the "Three-cornered Hat" eloquent of their particular motifs—and that is the crucial test. Eleonora Marra and Jean Marmier are gifted assistants.

Binnie Hale was obliged to wait until the applause on her entry had subsided. Impersonating José Collins and Nellie Wallace in turn, she presented those artists to the life, and in a selection of some well-known musical comedy songs and scenes she had the able support of Paul England, Jack Raine, H. B. Hedley and Albert Wallace. Binnie was certainly "Haled" on Monday night!

Tom Clare made the piano do his bidding, as usual. Of several tickling numbers, "It isn't Done" and "The Argentines and the Greeks" were perhaps the best, but in every case that deft touch of Tom's—the intimate make-yourself-at-home style that he adopts—made one regret his departure.

John Tilley's Empire Palace Girls were fascinating in dress and dance, and for "pep, precision and personality" (according to programme) they are to be commended. The Two Rascals were up to all their musical tricks in their well-known hurricane programme; the Phantom Guards, "a mystic march illusion," arranged by the ubiquitous John Tilley, was a fine example of statuesque dancing; Jim and Jack present an excellent item in their bootblack dance; the Westwoods can cycle and juggle with the best. The Four Julians bounce their way into favour by way of a mattress and good comedy business; and the Gladiators complete with an excellent scena, "Art in Athletics."

CHISWICK EMPIRE.

The playlet, "Evening Dress Indispensable," is admirably acted by Miss Violet Vanbrugh as Alice, and Miss Prudence Vanbrugh, a charming Sheila Waybury. Mr. Vernon Sylvane and Mr. Leonard Upton complete a particularly talented cast; Miss Vanbrugh was accorded a hearty reception. Charles Penrose brings along "Busting for Prohibition," and the house rocks at his drolleries. His two millionaires are convivial souls and appear not to suffer by prohibition; they sing, dance and joke with unflagging energy. As two navvies of a droll type those clever comedians, the Brothers Egbert, prove their ability as funmakers, and their reception was of the heartiest.

A welcome and artistic contribution to the programme is provided by Miss Marie Lawton, A.R.C.M., with her harp. Very beautiful are her selections, and Miss Lawton was enthusiastically received. There is a distinct air of gaiety about Alec Daimler and his brilliant partner, Dorothy Eadie; their burlesque show proves their versatility, and they were received with every mark of approval. Their burlesques include "Carmen," Uriah Heep, etc.; all they do is excellent. Juggling finds a wonderful exponent in Gerard, and his performance is distinctly good, and is enhanced by the able assistance of Vicky. Wilson Hallett is as amusing and clever as ever; his imitations of children are marvellous, and his entertainment was very popular. Pictures and a fine orchestra complete a good bill, admirably managed by Mr. Harry Milne, who is responsible for much of the popularity of the Chiswick Empire.

NEW CROSS EMPIRE.

At the New Cross Empire a strong and varied programme is provided this week. Proceedings opened with Hicken and Rose, both very clever equilibrists, the lady particularly so. Bruce Green followed, in his character dame studies, and his quips and sallies were received with the heartiest of laughter. One number was "The House We Had to Live In," which went very well. As the Sheik of Araby's wife, another number, "Have You Seen Him?" kept all in good humour. Bruce Green is always good to see, and is a great favourite here.

Fred Barnes gave selections from his repertoire, including "What's the Matter with London?" and "Jog Along Jasper," and, for encore, "I Wonder What Has Become of Sally." Renee and Godfrey played and danced their way into the favour of all, and well deserved all the applause they received. Renee is a very clever toe dancer. Lillian Burgess sang some English ballads. She has a fine voice, and knows how to use it to advantage. Tennent's "Little Green Hat" and "Our Land" (H. B. Coulthard) were two selections sung with great impression. A sketch, entitled "Parker at Wembley," by Chas. Austin, kept the house rocking with laughter. Mr. Chas. Austin as Parker, Mr. Gus Sharland in a dual rôle, Mr. Geo. West ditto, and Blanche Maynard as Parker's wife, all played up well to one another in this mirth-making act.

Ralph and Bob Vedras are very good and clever in their tricks, of which chain breaking is not the least. A word for the excellent orchestra, under the direction of Mr. G. W. Galter, which added in no small degree to the enjoyment of the evening.

GRAND, CLAPHAM.

For several weeks revues have succeeded each other at the Grand, Clapham, but this week a strong variety programme is provided. The Trix Sisters head the bill, and, as usual, are great favourites, scoring a distinct success. Ivor Vintor, the dapper comedian, keeps the house in roars of laughter with "Bringing Up Father" and "I Don't Like Our New Mother." Audrey Knight was especially good in her portrayal of a child wishing she'd never had a father and in an eccentric Cockney study "Something's Got To Be Done." May Henderson, that vivacious Dusky Queen of Comedy, accompanied by the dog whose nightly fate it is to be threatened with drowning, was very popular. In his little skit, "A Disappointed Married Man," Jay Laurier was extremely funny. Fred Cooper, the stockwhip expert, presents his novel turn. Fred Russell, in his clever ventriloquial farce, "Breach of Promise," Mayne and Sheridan, and Hal Wright, complete an excellent programme.

SHEPHERD'S BUSH EMPIRE.

Large audiences are being attracted to the cosy house on Shepherd's Bush Green by the presence this week of that merry and melodious production, "The Honeymoon Girl," which is presented by Firth Shephard, Ltd. There is more plot than usual about this show, and the singing and general *mise en scène* are on distinctly musical comedy lines. But humour is not neglected; the presence in the cast of Mr. George Carney is a guarantee on this point. He is Mumps, the "boots" and general factotum at the hotel where all the amusing complications happen, and there is laughter every moment that he is on the stage. Capital comedy assistance is also lent by Mr Billy Rex as an amorous old general, and Mr. Peter Wilfred as the manager of the hotel aforementioned. Heading the feminine side of the talented cast is Miss Barbara Babington, a sprightly and prepossessing singer and dancer, who has heaps to do, and does it very well as the little lady who causes all the trouble. Miss Cecilia Marion, a dainty songstress, shares with Mr. Leonard Underwood the pleasant task of interpreting the suave waltz melodies in which the production abounds, whilst neat little studies are put in by Miss Mabel Dark, Miss Doris Thomson and Miss Marjorie Daysh. There is a capable chorus (male and female), and the orchestra is directed by Mr. Harry J. Mathews.

LONDON, SHOREDITCH.

A very attractive turn here is that provided by Charles Berkeley and Nellie Turner in a sparkling little song scena. Charles is never at a loss for smart repartee, and Nellie is very vivacious. After a tuneful ditty they give a delightful dance. Miss Dixie Wood, with her accompanist, gives a capital coon song selection, including "My Colour is Black, Little Girl," "Kentucky," and other items. Van de Peear, the amazing acrobat, and his partner, are responsible for a capital act. Eric Godley, the light baritone, is in great form with a well-selected repertoire. The Anartos (Arthur and Lawrence), in their burlesque "The New Gardener," give a most exhilarating entertainment. The Two Alexanders, in their refined musical entertainment are also very good. Miss Pop Carson, in songs and scenas, gives a characteristic contribution, full of spontaneity. Ted Waite, a quaint and original comedian, gives a capital turn. Kuming and Dini have an original and amusing turn, and in their melodies they excel.

"RACK AND RUIN," At the South London.

Mr. Fred Neilson on Monday night produced his latest comedy revue, "Rack and Ruin," at the South London Palace. It is a safe prophecy that this production is in for a long and successful run, and should even beat Mr. Neilson's other success, "Unemployed." The humour is throughout capital, the singing is really delightful, and the dancing is more than usually clever and graceful. The principal male part is entrusted to Mr. Stan Annison, a really funny comedian. The plot is of the simplest, merely the story of two bad lads who are out to make a living, in the course of which they range from cowboys to sailors, from station porters to piano tuners, and their adventures are of the funniest. One of these bad lads is, of course, Stan Annison, and the other is another joyful comedian, George Clayton, and between them they keep everybody rocking with laughter. The funniest episode is "Tuning a Piano," where they make such a horrible mess of a piano that they are finally glad to sell the remnants of it for a toy-balloon apiece. Another scream is "The Rest Hospital," and they are the patients. Although Stan Annison and George Clayton are the mainsprings of "Rack and Ruin," others loom largely in this production. There is popular Evelyn Major, whose fine voice is heard to advantage in a pretty melody, "Put Away a Little Golden Ray of Sunshine for a Rainy Day," also "The Plain Jane of the Family." She is also conspicuous in the two episodes mentioned, which give her comedy talents a fine chance. As a matter of fact, singing is a prominent feature of this show, and throughout there was nothing finer than the powerful singing of Mr. Gilbert Haley, who sang with rare expression and taste. He contributed several numbers, but he created a furore when he rendered "You're in Kentucky (Sure as You Are Born)." Mr. Haley was also responsible for the ballad, "Shipmate o' Mine," which gained very loud applause. An outstanding success also was Miss Hilda Gibson, and a duet she sang with Mr. Haley was delightful, viz., "When You Hear the Angelus Ringing." She must have been gratified by the appreciation she received for "California, Here I Come" and "Why Did You Creep Into My Heart?" The several dancing items were contributed by a clever pair, Betty and Billy Clark, who presented in turn a hunting dance, an elaborate version of the hornpipe, and, the best of all, a waltz.

Mention must be made of the chorus, who could really sing. They worked hard throughout, and deserve much praise. The scenery and mounting of "Rack and Ruin" is more than adequate, and the production is a first-class one.

"PAGES." At Penge Empire.

Revue, in 21 Scenes, Written by Con West, Music by Joe Tunbridge, Produced by Ben Taylor at the Penge Empire on Monday, Nov. 17.

The Western Productions, who present this new revue, are to be congratulated on a very good production. In the way of scenery and dresses it is most artistic. Some capital comedy scenes are introduced, of which "Revenge," "The Love Ministry," "Home, Sweet Home," "The Charabang," "Shooting Stars," "The Musical Boarding House," "Dirty Dick," and "A Sparring Partner" are among the best. Among the spectacular scenes "The Fountains of Perfume" is especially notable. A fine cast has been engaged, headed by Miss Esta Stella. In all she essays she is an artist to her finger-tips. She sings "Can't Stop Dancing," and dances as well as she acts. In comedy vein she is most successful. Mr. Jerry Verno, the principal comedian, is another big success. He scores his points with ease, and is never at a loss for a "gag." Lilly Fosse lends able assistance in most of the comedy scenes, and sings well "Nobody Wants Me Now." The Childs Bros. score in many of the scenes, and particularly in their own specialité. Their "Go Along Mule" song and dance in the plantation days scena is a good number. Miss Audrey Hill uses her beautiful voice to advantage in various numbers, notably "Romany" and "Loving is Just the Same" with Mr. Len Childs. Miss Phyllis Adair dances delightfully. Messrs. Con Connell, Fred McQuire, Hubert Hudson, and Syd Henry, and the Misses Nan Grassman and Marie Loebrick in other parts all do well, as do the Quaint Z's in harmony. The Perfume Girls, also work with charm throughout.

Concert Artists At Home.

There was interest or amusement in every minute of the long programme at the Concert Artists' Association's fourth "At Home" at the St. George's Hall on Sunday. Even the chairman, Dr. Hugh Phillips, J.P., a very valued member of the honorary medical staff, made a welcome departure from precedent and devoted the main part of his speech to the recital of some amusing anecdotes.

One of the most interesting items on the musical portion of the programme was the appearance of "The Londoners," a concert party which has been winning many laurels of late, both in town and at the seaside. The party comprises that accomplished soprano, Miss Josephine Lamb, the capital comedienne, Miss Iris Jay; an excellent violinist, Miss Marjorie Bose; the stalwart baritone, Mr. Reginald Johnson; and that resourceful humorist, Mr. Charles Harris; whilst Miss Olive Peake officiates as accompanist.

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THE PANTOMIME GUIDE.

PREPARATIONS FOR FORTHCOMING PANTOMIMES.

Following is the first instalment of the list of theatres where pantomimes will be presented this year, with particulars of the cast, date of production, &c.

LONDON.

LONDON HIPPODROME.—Moss' Empires, Ltd., will present the fourth Wylie-Tate panto., "Mother Goose," at the London Hippodrome on Boxing Day. The principal characters are: Bobbie, Dorothy Ward; Mother Goose, Shaun Glenville; Jill, Isobel Elsom; Jack, Wee Georgie Wood; Viscount Discount, Bernard Dudley; The Golden Goose, Fred Conquest; The Donkeys, The Horse, Shanks Bros.; Fairy Heartsease, Florence Saunders; Demon Discordo, R. St. John Medley. The pantomime will be in eleven scenes, and will be produced by Julian Wylie. The book is by J. Hickory Wood, Philip Rodway, and G. M. Slater. The lyrics are by Clifford Harris, and the special music was composed by the late Jas. W. Tate.

PROVINCES.

BELFAST. — OPERA HOUSE. — "Humpty - Dumpty." Authors and composer, J. Hickory Wood and T. Royal, and S. P. Swanton. Principal boy, Alice Watts. Principal girl, Sybil Conethurst. Second boy, Lilian Low. Second girl, Marjorie FitzAllen. Principal comedians, Bertram Dench, J. Harry Gunn, and Frederic Culpitt. Specialities, 7 Embassy Girls, "La Fleur," 4 Juliana, Luberti and Ronnie. Producer, Fred W. Warden. Date of opening, Dec. 24. Length of run, 6 weeks.

BIRMINGHAM. — ALEXANDRA THEATRE.—"Cinderella." Author and composer, Reg. Cooper and David Cochran. Principal boy, Miss Nellie Wigley. Principal girl, Miss Rona Ray. Second boy (Dandini), Miss Sonia Seal. Fairy, Miss Thérèse Mills. Principal comedians, Mr. Sandy Powell (Buttons), Bros. Otos (Ugly Sisters). Special scenes, Enchanted Wood, Fairy Dell, Ballroom and Wedding Reception. Producer, David Cochran. Date of opening, Dec. 26. Estimated length of run, 12 weeks or more.

BRISTOL. — PRINCE'S.—"Goldilocks and the Three Bears," by R. C. Oldham. Principal boy, Dorothy Leigh. Principal girl, Beryl Leslie. Principal comedians, Horace Mills, Johnnie Schofield, Kit Keen. Opening date, Christmas Eve. Estimated length of run, 9 weeks.

DUBLIN. — GAIETY.—"Cinderella." Written by T. Royal. Music by S. P. Swanton. Dickie, Ronald Spencer; Ciss, Noreen Spencer; Santa Claus, Himself. The Pantomime: Prince Prettypet, Hilda Denton; Dandini, Frank Varney; Baron Hard-up, George McNaughton; Clorinda and Thisbe, Scholey and Scholey; Cinderella, Teddie Butt; Pickles, Jock McNaughton; Jack and Jill, The Mozelles; Paganini, the Court violinist, Malvina; Fairy Diamond, Betty Le Brocke; Sprite, Doris Craske. Producer, Fred W. Warden. Opening date, Dec. 26. Estimated length of run, 6 weeks.

EDINBURGH.—KING'S THEATRE. —"Cinderella," by E. Byan Wyke. Music arranged by A. Douglas Willcox. Prince, Marie Brayman; Dandini, Katie Kay. Principal girl, Florence Hunter. Ugly Sisters, Harry Farrow and Marjorie Sutherland. Principal comedians, Will Hay, Tom Cable, and Albert and Frank. Special scenes, Nursery Rhymes Scene, Lake Scene with Diving Belles. Producer, Harry Roxbury. Opening date, Dec. 22. Estimated length of run, 8 weeks.

GLASGOW.—PAVILION THEATRE.—"Tom, the Piper." Principal boy, Ouida MacDermott. Principal girl, Betty Green. Second boy, Billie Houston. Second girl, Rene Houston. Principal comedian, Tommy Lorne. Producer, Edward Marris. Opening date, Dec. 15. Estimated length of run, 9 weeks.

HANLEY. — THEATRE ROYAL. — "Babes in the Wood." Author, Lewis Leslie. Principal boy, Frances Midgley. Principal girl, Nan Challons. Second boy, (Alana Dale), Miss Laura Delacour. Second girl, Dainty Dorothy. Babes, Barry Furness Twins. Principal comedians, Will Collins, Bros. Curran, Will Stanley. 15 Scenes, all special. Producer, Lewis Leslie. Opening date, Dec. 22. Length of run, 6 weeks certain.

LIVERPOOL. — SHAKESPEARE THEATRE. — "Widow Twankey, Bruce Green. Principal boy, Lorna Ray. Principal girl, Winifred Griffiths. Mouser, the Cat, Laurie Mellin. Principal comedian, G. B. Zanetto (Abanazar). Special scenes, The Mazdens, Electrical Magic. Producer, Lewis Leslie, for Summers, Brown & Dott. Opening date, Dec. 25. Estimated length of run, 6 weeks.

NEWCASTLE - UPON - TYNE. — ROYAL.—"Puss in Boots," by Frank Dix. Music by Jullien Wilson. Principal boy, Florence Helm. Principal girl, Irene Hamilton. Second boy, Vivienne Cooper. Second girl, Eva Wilmer. Principal comedians, Will Fyffe, Arnatos Bros., Ray Holgate, &c. Special scenes, Sunny Spain, The Arena, The Silent Pool, The Garden Fête. Producer, George T. Minshull. Opening date, Dec. 24. Estimated length of run, 8 weeks.

NOTTINGHAM. — ROYAL.—"Robin Hood." Principal boy, Louie Eeckman. Principal girl, Winifred O'Connor. Baron, Ernest Ludlow. Fairy Queen, Elsie Cowie. Principal comedians, Frank and Grey, O'Wray and O'Dare. Dame, Gordon Rennie. Producer, Fred Terriss. Opening date, Dec. 26 (matinée). Estimated length of run, 5 or 6 weeks.

YORK.—THEATRE ROYAL.—"Jack and Jill," by J. Hickory Wood. Principal boy, Hilda May (Jack). Principal girl, Molly Watkins (Jill). Second boy, Alma Green (Prince Opulent). Second girl, Connie Phelps (Poppy). Principal comedians, J. M. Campbell (Dame Cobble), W. E. Matthews (Baron Bounce), Billy Shenston (Perks). Special scenes, The Cornfield, The Old Woman's Shoe, The Magic Hill, Happy Land, The Palace of Jewels. Producer, H. Bristow, under the supervision of Moreton and Heath. Opening date, Boxing Day. Estimated length of run, 3 weeks, with short tour to follow.

"Merry Moments Annual" (George Newnes, Ltd., Southampton-street, Strand, W.C. 5s.). Here is a storehouse of merry yarns and pictures for Peter Pans. There was never such a riot of light adventure, which a younster must sense as soon as he looks at the coloured frontispiece. And not only does he go pioneering in fairyland, but he acquires many useful facts disguised as fiction. As a Christmas gift, this annual would be difficult to beat.

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6.30 HOLBORN EMP. 9.0
WILKIE BARD. FRED. BARNES. FRED. RUSSELL. JACK LANE. MARJORIE FULTON. ROLF SLATER. ADAMS DUO. DOLLY & INEZ ST. VINCENT. MIHILL JOHNSON SISTERS.

6.40 KILBURN EMPIRE 9.0
"THE DARE DEVIL,"
With GEORGE MOZART AND FULL COMPANY.

6.15 LEWISHAM HIP. 8.40
"THE WAGER."
OWEN McGIVENEY. BILLY BENNETT. JAY LAURIER. THE CHISHOLMS. PERCY HONRI. JOHNSON CLARK. DORIS ASHTON. CHAS. R. WHITTLE. RINGLE BROS.

6.40 CAMBERWELL PL. 9.0
THE LONDON BAND. ERNEST HASTINGS. MAY HENDERSON. NAUGHTON & GOLD. HARRY BEDFORD. WILSON HALLETT. AUDREY KNIGHT. ELVENA & ALERT. ROBERT BEMAND. HAL WRIGHT.

6.40 GRAND, Clapham J. 9.0
"WHISPERS."
Including— ARCHIE GLEN. JENNIE GREGSON.

6.40 HAMMERSMITH PL. 9.0
THE TRIX SISTERS. TUCKER. MAYHENDERSON. DOROTHY McBLAIN. TOM E. HUGHES. ZETTA MOR. VARNEY & BUTT. SINCLARIS & DALVA. THE 3 EQUALS.

6.40 ILFORD HIPPO. 9.0
"IDEAS,"
Featuring— JACK CLIFFORD. ROBERT MACLACHAN. ISOBEL DILLON.

6.40 SHOREDITCH OLY. 9.0
"THERE YOU ARE THEN!"
Including— TEDDY MORRIS. LILY HARTLEY. LILY LENA. MAYNE & SHERIDAN. and THE ALABAMA SYNCOPATED ORCHESTRA.

6.30 CROYDON EMPIRE 8.45
"THE MELODY BOX."
The £40,000 Production.
Including— ELSIE BOWER. FREDDIE FORBES. BILLY RUTHERFORD.

6.40 ISLINGTON EMPIRE 9.0
"RADIOS,"
An Electrical Revue.
Featuring— GEORGE CLARKE. KITTY EMSON.

6.40 POPLAR HIPPO. 9.0
"THE CATTLE THIEF,"
The Great Rodeo Show.

6.40 WILLESDEN HIP. 9.0
"PAGES,"
Featuring— ESTA STELLA. JERRY VERNO.

6.40 ROTHERHITHE HIPPO. 9.0
"HIS LAST LEAVE."
The Great Emotional Play.

6.40 COLLINS'S. 9.0
"DRIVING A GIRL TO DESTRUCTION."
The World-Famed Play.

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 24, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 15 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—"Aerial Flashes," Nov. 24 and 25.

JERSEY ALHAMBRA.—Wallace and Cobb.

JERSEY OPERA HOUSE.—"Scaramouche" Film.

SALISBURY PALACE.—"The Hunchback of Notre Dame" Film.

WEYMOUTH JUBILEE HALL.—'Quick Fire."

YEOVIL PALACE.—"Aerial Flashes," Nov. 27, 28 and 29.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ike Freedman.

HAMILTON HIPPODROME (rehearsal, 1 p.m.).—Mrs. Harry Zahl presents "What Ho!"

IPSWICH HIPPODROME (rehearsal, 11.30).—Harry Levaine presents "Oh! Betsy."

IPSWICH LYCEUM THEATRE.—"French Leave."

NORWICH HIPPODROME (rehearsal, 2).—Sidney Burns presents "Flames."

NORWICH THEATRE ROYAL.—Hamilton Dean's Repertoire Co.

PAISLEY RINK PALACE (rehearsal, 12).—Aston Bros. and Lady, The Coronas, Andrews and Gibson.

PAISLEY THEATRE (rehearsal, 12).—Fyfe and Fyfe present The Rothesay Entertainers.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Ernie Lotinga presents "House Full" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Peggy Holmes, Pictures, and company as booked.

BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "A Sinner in Paradise."

ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The Adventures of Lady Ursula."

LIVERPOOL PAVILION THEATRE.—Will Murray presents "Casey's Court."

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Tom E. Dean, Four Millons, Victoria Monks, Robb Wilton, Sinclair and Co., White and Pike, and company as booked.

MANCHESTER JUNCTION THEATRE.—George Crowther, Pictures, and company as booked.

MANCHESTER KING'S THEATRE.—Creations Productions present "Creations" Revue.

MANCHESTER METROPOLE THEATRE.—Mr. Harry Firth presents "Oh! Dolly" Revue. Leah Victoria, Lena Brown, Sharratt and Lang, Three Argentas.

MANCHESTER QUEEN'S PARK HIPPODROME.—Joe Morrison presents "Jazzland" Revue.

MANCHESTER REPERTORY OSBORNE THEATRE.—The Broadhead Players present "The Cotton Spinner."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Fred Karno's Co. in "Preston Follies."

SALFORD ROYAL HIPPODROME.—May Sherrard, Les Eldons, Chas. Falla, Lock and Lomand, Bert Terrell, Jimmy Jewel and Co., A. D. Robbins and Co., Cruikshank.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Roby Kimberley and Jack Tully present "Queen of the Cabaret."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—8 Welsh Miners, Sylveno, Les Sieus Trio, Tina Pavola, Rene and Renard, Beryl Harmer, 2 Christies, Davies and Hunt.

WEST BROMWICH THEATRE ROYAL.—Leon Dodd presents "On the Nod" revue.

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Terry Wilson, J. J. Wild's "Tippitt," Farrell and Ray, The Decunas, Joe Hastings, Jane Croft, Evelyn Tyser.

BRADFORD.—J. B. Taylor's "Wild Oats."

BURNLEY.—Cranston-Heath Productions' "Fags."

CARLISLE.—G. Sax presents "Sixes and Sevens."

HALIFAX.—The Great Carmo.

HUDDERSFIELD.—Ward and Glenville, Henri Bekker, The Valeros, Ara and Zetta, Sam Linfield and Co.

LEICESTER.—Company as booked.

SOUTHAMPTON.—J. Cummings presents "Risk It."

WARRINGTON.—L. Poole presents 'Lucky 13."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

BIRMINGHAM GRAND (rehearsal, 1).—Fyne and Hurley, Sydney and Adelaide, Renee and Godfrey, the Two Rascals, Mona Vivian, O'Gorman Brothers, Delino.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "All in Favour." Cast includes Frederic Bentley, Sammy Shields.

EDINBURGH EMPIRE (rehearsal, 12).—Rue Lambert, Clarkson Rose, Kirkby and Hudson, J. W. Rickaby, Lillian Burgiss, Barker and Wynne, Stella and Partner.

FINSBURY PARK EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.

GATESHEAD EMPIRE (rehearsal 1).—"Marguerite."

GLASGOW ALHAMBRA (rehearsal, 11).—T. F. Dawe presents "Mam'selle Kiki." Cast includes Ella Retford.

GLASGOW COLISEUM (rehearsal, 11).—The great film, "The Nibelungs" (second week).

GLASGOW EMPIRE (rehearsal, 11).—Peel and Curtis, Adami, Adam Tomlinson De Biere, Burr and Hope, the Senalag Family, Harry Herbert.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Chas. Ulrick, Bert Maddison, Syd Moorhouse, Talbot O'Farrell, Daisy Wood, Carr Lynn, Vera Rudd and Partner.

HULL PALACE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Barry and Mark Lupino, Osborne and Perryer, Rebla.

LEEDS EMPIRE (rehearsal, 1).—T. Elder Hearn presents Jean Bedini's "Cheerio of 1924."

LIVERPOOL OLYMPIA (rehearsal, 1).—Joe O'Gorman and his Irish Players, in "Irish, and Proud of It."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Brighter London" (end week).

NEWCASTLE EMPIRE (rehearsal, 1).—"Mr. Tower of London." Cast includes Archie Pitt and Gracie Fields, Herbert Lee.

NEW CROSS EMPIRE (rehearsal, 1).—Frank and Vesta, Jennie Benson, Joe Jackson, St. Juste and Higgins, Steve Bartlie, Forde and Downes, Jack Williams and Gracie Vicat in "A Sister to Assist 'Er."

NEWPORT EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Scandals of 1924."

NOTTINGHAM EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Eva Moore and company in "Mary, Mary, Quite Contrary."

PRESTON EMPIRE (rehearsal, 11).—Preston Light Opera Company in "Our Miss Gibbs."

SALFORD PALACE THEATRE (rehearsal, 10.30).—Charles King presents "Sign On."

SHEFFIELD EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Harry Day presents "Events."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Hop Scotch."

STRATFORD EMPIRE (rehearsal, 1).—Jack Joyce's Circus.

SUNDERLAND EMPIRE (rehearsal, 1).—"Mr. Manhattan," including Fred Duprez.

SWANSEA EMPIRE (rehearsal, 2).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret." G. H. Elliott, "Our Palace Girls," Malvina, Vivian Foster, The Jardys, Clay Keyes.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Bluebeard's Eighth Wife."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—Mrs. Patrick Campbell.

BURY THEATRE ROYAL.—Harry Kemp's revue, "Scotch Broth."

DEWSBURY THEATRE ROYAL.—Walls and Henson present "It Pays to Advertise."

HALIFAX GRAND THEATRE.—Jack Gallagher in "Wake Up!"

HALIFAX THEATRE ROYAL.—George Edwardes' Company in "The Merry Widow."

HUDDERSFIELD HIPPODROME.—The Bouncing Dillons in "On the Bounce."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

ROCHDALE THEATRE ROYAL.—The Co-Optimists.

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Unemployed."

BRIGHTON HIPPODROME (rehearsal, 12).—"Vogues of 1924."

LEEDS HIPPODROME (rehearsal, 12).—"Love and Kisses."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Family Circle."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Khaki."

PARIS ALHAMBRA (period commencing Nov. 23, 1924).—Frankie and Lady, 4 Clementinos, Derra de Moroda, Buico, Evans and Perez, Delril, Mutt and Jeff, Nina Gerrard, Sommer Troupe, Justin Palmer, Henry Chavenet, Herrmanas Rubio, Yvonne Rolney.

PORTSMOUTH HIPPODROME (rehearsal, 12).—Sam Hilton, Daisy Dormer, Foy and Fey, The Paulettes, Halma, Metro Gnomes Band, Harry Gunn.

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Times."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The 9 o'Clock Revue."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Globe Trot."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Mirrors."

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALL (rehearsal, 12, Standhope Theatre).—Rex Kempton, Betty Dale, Teddy and Iris, Lovell and Haines, Wally Hall, The Rockbys.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Robert Courtneidge presents "Catherine."

(Continued at foot of col. 3.)

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SONGS AND SINGERS.

B. Feldman & Co.

"Midnight Revels," produced at Derby Hippodrome this week, is one of the brightest shows you could possibly imagine. The show is headed by Hope Charteris and Eve Dixon, Chas. Windsor and Fred Edgar, and Feldmanism is well represented by "Just to be Held in Your Arms," "Savannah," and "Go 'Long Mule." Frank Farrall, the popular tenor, has been booked to play Baron for Summers and Warners' "Babes in the Wood," which is to be Hanley's resident panto. at the Theatre Royal. Recently Mr. Farrall has toured with the film "To Have and to Hold," and features the fine Feldman ballad "To Have, To Hold, To Love." He has now added "Call Me and I'll Come to You" to his repertoire.

Charming Dorothy Denny, who has been booked as principal girl for Jazon and Montgomery's "Bluebeard" pantomime, intends to feature Feldman publications.

Rosie Dempsey, the clever partner of Alf Brookes, is featuring "Gay Butterfly" with conspicuous success.

Madge Kennedy is sailing for Africa this week-end and will be taking a batch of Feldman hits with her. She says that "If I Can't Sing about My Mammy" is one of the best numbers Kiddy Kennedy has, and that this clever artist will assuredly include it in her act for Africa. She is, in fact, relying a great deal on this number to make a hit. We wish these keen Feldmanists bon voyage and a successful tour.

Bryn Gwyn is to sing "West of the Great Divide" as a prologue to the film "Secrets" at Walham Green next week.

Tom Owen, whose popular concert party, The Welsh Rare Bits, is well known (excuse the poetry!) says that "Delaware" and "Go 'Long, Mule," will be featured in his show. "Turned Up" and "If I Can't Sing About My Mammy" are both going great guns. Mr. Owen can boast the only male quartette in concert party.

"Say It With a Ukulele" was recently broadcast by Dorothy Lincoln. We are sure listeners-in were delighted with the result.

"Pranks" is the title of Sidney Burns' latest production, and a splendid one it is, not only being full of pranks, but also of good musical numbers. Alma Vane scores a really wonderful hit with "You're in Love with Ev'ryone," the great new Feldman ballad, and Adrian D. Ross makes a big success of "Dancin' Dan," which is the feature of a big dance scena by the whole company.

Exhibitors who attended the Albert Hall showing of "The Sea Hawk" in London will remember the catchy melody of the song Feldman is publishing in connection with the picture of the musical accompaniment of which it formed the main theme. In the provincial showings, too, the number has met with unqualified approval, being rendered by the well-known London baritone Cyril Whittle, who has been specially engaged for these occasions. As reported recently, the Messrs. Davis, of the Shepherd's Bush Pavilion, were so impressed by the number that they engaged the Royal Welsh Choir to feature it as a musical interlude last week, although they were not, of course, playing the picture. (The above is reprinted from the "Kinematograph Weekly.")

Marie Claire, appearing in "Crash" Co., writes from the Hippodrome, Wigan, to say she is still making a hit with "Turned Up" and is anxious to add the latest Feldman winners to her bright repertoire.

Miss Bobbie Dallas, appearing in Harvey and Taylor's "Naughty, But Nice," revue, has experienced wonderful success with "Turned Up," "Don't Do Your Courting Round the Gatepost," and "A Smile Will Go a Long, Long Way."

Francis & Day.

There has been quite a flutter of pleasurable excitement in pantomime circles at the advent of Francis and Day's Quick-Study Book of Popular Panto. Hits, which is now being forwarded to artists engaged in forthcoming annuals calling or applying for the same, and the issue of which was warranted by the huge success attending the issue of its predecessor early last summer, and which was compiled solely for the use of summer entertainers. The new work contains the complete words and the air of such popular favourites as "What'll I Do?" "When Lights are Low," "Shall I Have It Bobbed or Shingled?" "Jog Along, Jasper," "June Night (Give Me a June Night, the Moonlight and You)," "I Love You," "It Ain't Gonna Rain No Mo'," "Hum a Little Tune," "Dreamy Melody," "Chili Bom Bom," "All Day Long," "When You Walked Out Someone Else Walked Right In," "Where the Lazy Daisies Grow," "Somewhere in the World," "Pottering Along," and "I'm Just Wild Over Dancing." The volume is designed in handy form to assist artists in memorising their numbers, and will likewise enable producers to select items to fit any situation. Immediate application for copies is counselled, as the stock is not unlimited.

The dearth of good comedy material is largely being remedied by the firm by its action of making free for pantomime such songs as "The Photo of the Girl I Left Behind" (sung by Billy Merson), "I Went to Wembley Along With Em'ly" (Charles Whittle's chorus hit), and "Eh! But They Do!" (Gilbert Payne and Marion Dawson).

That charming artist Dorothy Lena is singing "A New Kind of Man (with a New Kind of Love)" in "Love and Kisses," its reception at the Hippodrome, Wolverhampton, being cordial in the extreme.

Wensley and Dale, at the Empire, Smethwick, have been particularly happy in their selection of "All Day Long (Let's Be as Happy as We Can)," a number brimful of rich comedy.

Florence Guest, the well-known contralto, who will be principal boy at the Opera House, Coventry, is scoring with "Wonderful One" at the Tivoli, Barrow-in-Furness.

"Hum a Little Tune," the band parts of which are now available, is in ever-growing demand for pantomime.

Lawrence Wright Music Co.

One of the outstanding hits in the second edition of Mr. Sidney Burns' production "Flames" is the work of Beryl Hayden. We have had occasion before to remark on the success achieved by this talented actress, and she is scoring no uncertain hit this week at Reading with "Kentucky, Sure As You're Born," and "As Long as He Loves Me," and another new number from the Lawrence Wright catalogue.

Albert Darnley, who is appearing at the Hippodrome, Darwen, is scoring a big success with "In Between the Showers," a big chorus number, which is predicted to be one of the outstanding principal girl or boy hits in pantomime.

Harry Arthurs, who does some very clever acting in the revue, "The Side Show," and has now taken to playing his piano, together with the jazz band on the stage, has chosen some very strong instrumental numbers in "Kentucky, Sure As You're Born," "Dream Daddy," and "Pasadena," from our house.

George Hylton, the popular Lancashire chorus comedian, who proved such a big success in Blackpool this season, is now fulfilling a series of music-hall dates, and at Sheffield this week is making a big hit with his Blackpool success, "I Wonder What's Become of Sally?"

Miss Eileen Lake, writing from the Hippodrome, Rochdale, reports that her outstanding success wherever she goes is our popular waltz number, "Nightingale."

Enthusiastic applause greeted Billy Rutherford and Elsie Bower at the Finsbury Park Empire last week, where they appeared in the "Melody Box" revue. They made a special feature of a comedy number which will be issued shortly, and during the week we had the opportunity of introducing to them several new successes.

A very interesting letter is to hand from Bert Lee, who is appearing in Glasgow this week, in which he says that Scottish audiences are endorsing the opinion of English audiences in their reception of the new comedy chorus song, "Get Upon a Puff-puff." We would like to point out to comedians playing pantomime that we shall be pleased to arrange permission for them to work this number.

Keith Prowse

"Oh! Eva," "Why Did I Kiss That Girl?" "Rock-a-bye My Baby Blues," and "Teach Me" are the four outstanding panto. numbers from this house that are being booked by all leading pantomime producers and artists. "Oh! Eva" and "Why Did I Kiss That Girl" are great principal boy chorus songs, "Teach Me" is a comedy duet and an ideal dancing number, while "Rock-a-bye My Baby" is a waltz ballad that is equally effective for either principal boy or girl; the harmony being written out in the chorus will be found a distinct acquisition to the song. Miss Dixie Wood, the celebrated "Coloured Comedienne," at the London Shoreditch this week, is making a big hit with "Any Way the Wind Blows." The talented trio Leon, Cecile, and Helene de Valois are making a very successful number of "Rock-a-bye My Baby Blues" in their act. Bert Symes continues to score with "Down on the Farm," and has definitely fixed this number for panto. René and Renard, in their novelty banjo act, gain great applause for their original rendering of "Down on the Farm." Helen Matzen, "the Girl with the Golden Voice," writes: "It gives me great pleasure to let you know I put on 'Rock-a-bye My Baby Blues' last night, and had to sing this three times. As you say, it is a sure winner." Bert Johnson features "Down on the Farm" and "Cheerio," and finds these his two most successful numbers. At the Opera House, Cork, last week Diamond and Morrison sang "Give Me My Dreams" and "Bells of the Sea," both numbers proving wonderfully successful. Sydney Onslow, producer of "The Imps" Concert Party, reports: "'Rock-a-bye My Baby Blues' as a vocal quartette goes absolutely great." Dorothy Lena, in Albert de Courville's "Love and Kisses," makes "Any Way the Wind Blows" her big feature.

Will Hatton, producer of "Nap" Concert Party, writes: "I have six of your numbers in my show, including 'Oh! Eva,' 'Why Did I Kiss That Girl?' 'In the Evening,' 'Just for a While,' and 'Teach Me' (duet); they are absolute winners." The ever-popular entertainers Grace Ivell and Vivian Worth are featuring at all their engagements "Any Way the Wind Blows" and "Rock-a-bye My Baby Blues." At Folkestone this week David Granville, the possessor of a delightful tenor voice, is further enhancing his reputation with his polished rendering of "To Sing a While" and "Sanctuary." Edgar Curtis, "The Lilliputian Wonder," has been making a great success in the provinces with "Why Did I Kiss That Girl?" and "Oh! Eva," and will be heard next week at the London Coliseum.

(Artists are invited to send 1s. 6d for a selection of our new numbers. Style should be stated.)

Duff, Stewart & Co.

With panto. so near this firm is very busy supplying artists with songs, especially ballads. Chief in demand is the beautiful number by Raymond Loughborough, "Ship o' Dream," with which vocalists like John Collinson, the popular broadcasting tenor, and Evelyn Braine, the well-known soprano, have been scoring heavily in recent months. Next in demand is Percy Edgar and Jack Courtnay's fine number, "You Gave Your Heart to Me," while many baritones are plumping for "The Barley Mow," a most spirited lyric by P. J. O'Reilly, set to a rollicking tune and chorus by T. W. Holland. "When the Home Lamps Shine" and "My Lady of Dreams" are two other numbers being widely taken up, as is the lively cycle, "Songs of a Wayside Inn," which, with its clever connecting patter, is in demand as a scena. A flock of artists are also enquiring for the great hit, "The Song of the Bell," one of the biggest sellers of the season.

On the comedy side, "She Told Me She Was Expensive to Know," by Terry Sullivan and Ford Bronson, is much in favour; while "Little Eastern Form" and "Havana Band" are proving great successes as vocal comedy fox-trots, the latter especially enjoying a great vogue.

Peter Bernard, Ltd.

At Leeds last week, where Mr. Peter Bernard was making a personal visit, "Gypsy Lady," "Bombay Rose," and "Save a Little Sunshine for a Rainy Day" were the big hits of his performance. Eddie Gadd, musical director of the "What Ho!" revue, writes from Clydebank, Scotland: "'Bombay Rose' is still going strong." Julia Kilmartin has been meeting with great success with "Why Do You Cry Over Me?" and "I'd Give the World to Know" at Cardiff, being encored nightly. Also at Cardiff Mr. A. E. Callaghan, musical director of the Celtic Rooms Dance Band, writes of his success with "Why Do You Cry Over Me?" and "Bombay Rose." The Georgians, at the Majestic Restaurant, Leeds, also report their success with "Dirty Face" (Ernie Mayne's latest success), "Georgia Moon," and "Save a Little Sunshine for a Rainy Day."

Musical directors are invited to send for particulars of our Subscription Journal. For P.O. 1s. we send you our latest professional parcel.

(Continued from preceding col.)

AYR PAVILION THEATRE (rehearsal, 1).—Will Fyffe, Will Lacey, Wyn Gladwyn, Hall and Dacey, Dorothy Colston, Earle Janis and Domino.

BATH PALACE.—"House Hunting" revue.

BELFAST EMPIRE.—"The Gay City."

BLOOMSBURY CINEMA.—The Alexanders.

BOURNEMOUTH WESTOVER.—Nina and Nora.

EALING BROADWAY PALLADIUM (rehearsal, 12).—Hal Goddard, Talbot and Clare.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Crisps" Revue.

EDMONTON EMPIRE (rehearsal, 12).—"Our Liz."

EXETER HIPPODROME.—Rupert Hazel and Co., The Four Julians, Thelmina and Assistant, This and That, Bruce Macloud, James Cheetham.

GLASGOW PAVILION.—Martin Henry presents "The Talk of the Town."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—Martin Harvey Co.

GRANVILLE WALHAM GREEN (rehearsal, 12).—Dan Leno, junr., revue, "Wet and Dry."

GREAT YARMOUTH HIPPODROME.—"Oh! Norman!" revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—Harry Foxwell presents "Pride of the Mill" and "The Shaughraun."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Robert Hale presents "Puppets."

LONDON SHOREDITCH.—Will Collinson and Co., Winifred Ward, The O'Delly Troupe, Norman Carrol, Gaston, Sydney Edwardes and Pianist, El Ray, The Langleys, Ben Albert, Lennie Mitchell.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Dancing Barber."

NOTTING HILL GATE CORONET (rehearsal, 12).—Stuart Watson, Wilmot and Hardy.

PENGE EMPIRE (rehearsal, 12).—"Chu Chin Chow."

READING PALACE THEATRE.—"Visions."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Arthur Astill and Gwen Fontaine, Nan Saunders.

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SISTERS REEVE
(MABEL & HESTER)
will be seen in Pantomime at
Queen's Theatre, Dublin
playing principal roles in
"PUSS IN BOOTS."

JANICE HART
AND
FRANK O'BRIAN
Thank SIR OSWALD STOLL (MOSS EMPIRES), MACNAGHTEN & SYNDICATE TOURS for postponing their dates, enabling them to play in production 1924 & 1925, short London season with
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"AN INTERRUPTED BATH."

At Watford.

At the Palace Theatre, Watford, on Monday evening, Mr. Albert Bruno, with the assistance of Nan Douglas, presented a new sketch, entitled, "An Interrupted Bath." It is a skit of the crook variety. The fun commences immediately the curtain goes up, as Mr. Bruno is seen busily engaged taking his bath in a room adjoining that of a charming young lady, who returns home in high spirits, having been successful in purloining a valuable pearl necklace. She gives vent to her joyous feelings by continually singing, much to the annoyance of the gentleman in the bath. He makes preparations to call and remonstrate with her. In the meantime Pam (the young lady's crook name) gets on the 'phone to make an appointment with a "receiver" to take the stolen necklace. She receives the information that he is staying in the hotel, with the result that when the occupant of the bath, clad in his dressing-gown, enters the young lady's room she believes him to be the "receiver." Here there is some amusing comedy owing to the mutual misunderstanding. Her visitor listens to her story about the 27 pearls (15 little ones, 11 pink ones, and one black one), under the apparent misapprehension that she is referring to children. Bruno eventually informs her that he is a detective inspector from Scotland Yard, and that she is the person he has been seeking.

The sketch had a big reception from a crowded house, and both Mr. Bruno and Nan Douglas are to be congratulated on their clever acting.

"THE REAL STUFF."

This musical comedy revue, presented at the Royal, Stratford, last week, is certainly the real stuff in up-to-date songs, topical allusions on the part of Mr. George Hyam, a most amusing comedian, the latest songs, new dances, and an extraordinary trapeze artist. It is cleverly written by Mr. A. E. Smith, who has got together a first-class show. Mr. Hyam maintains the humour at a high level, and his work is cleverly done. His numbers, "How's Your Poor Old Feet?" and "I Love Kids" are heartily received. A charming ensemble is that of "Put Away a Ray of Sunshine," in which a troupe of singers and dancers prove very successful. Miss Chick Hyam joins with Mr. Jack Barrasford in a love duet, and apart from other items sings with telling effect a "Wedding March" and "California." Miss Bertha Jefferson is a vivacious artist, and won favour quickly with "Mellow Moon," following with "I Love That Feeling," and a ballad, "Fairest Flower of All." Mr. Teddy Barry is a stately Rajah, and has a good number in "Bells of the Sea." The staging is excellent.

M.H.A.A.

The 81st meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present:—Messrs. Bruce Green (hon. treasurer), who presided, Harry Marlow (hon. trustee), Monte Bayly (hon. treasurer), Ben Obo, Jim Obo, Alf Herald, Albert Voyce and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The secretary read the result of the election for the Management Committee, and it was decided to send those members of the Committee who had not been re-elected a letter expressing regret, and thanking them for past services. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

MASKELYNE'S.

There was one disappointment in the entertaining programme at Maskelyne's when we saw it recently at St. George's Hall, and that was the absence through indisposition of Mr. Frederic Culpitt. Mr. Lewis Davenport proved an efficient deputy, however, and he and his two lady assistants presented a series of bewildering illusions and tricks. His method of changing his waistcoat to correspond with the colour of his assistant's dress is a fascinating one.

Mr. E. Clive Maskelyne presents "Broadcasting a Woman," which is as clever as it is unique. Mr. George Sylvestre's magical scena "The Sunshade Maker" is a novel act, capitally done. Mr. John Warren's card tricks, done with the assistance of his audience, were very clever. Owen Clark, assisted by Little Peter, contributed a number of smart magical problems and illusions, including "Dice," "The Mystery Wardrobe," "Wandering Banjo," and a new illusion "Metamorphosis." Felavis, the Continental juggler, Mollie Seymour, the violinist entertainer, and Nellie Norway, with her silver handbells, with Mr. Claude Russell "at the piano," complete.

Besieged with offers for the Continent and America during the past week or two, Renee and Godfrey, the clever dancers, proved one of the outstanding successes of the bill last week at Shoreditch. In the New Year they go over to Paris—their first visit—to appear at the Empire for one month.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

AMBROSE APPLEJOHN'S ADVENTURE.—Nov. 17, Pleasure Gardens, Folkestone.
ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Nov. 17, Grand, Wolverhampton.
BACHELOR HUSBANDS. — Nov. 17, Royal, Chatham.
BAT, THE.—Nov. 17, Victoria, Burnley; 24, O.H., Burton.
BATTLING BUTLER.—Nov. 17, Nottingham.
BAYNTON, HENRY.—Nov. 17, H.M., Aberdeen; 24, King's, Edinburgh.
BEGGAR'S OPERA (LYRIC).—Nov. 17, King's, Ilkley (3), O.H., Buxton (3); 24, T.R., Lincoln.
BEGGAR'S OPERA (FOWLER).—Nov. 17, Alexandra, S. Newington.
BELLA DONNA.—Nov. 17, Royal, Newcastle.
BELLE OF NEW YORK.—Nov. 17, Tower, Goole; 24, Grand, Blackpool.
BENSON, SIR FRANK. — Nov. 17, Empire, Preston.
BETTY.—Nov. 17, Hippo., Gloucester; 24, Wellingborough (3), St. Albans (3).
BETTY.—Nov. 17, T.R., Hanley; 24, Empire, Burnley.
BLUEBEARD'S EIGHTH WIFE (RED). —Nov. 17, Empire, Gateshead; 24, Empire, W. Hartlepool.
BLUEBEARD'S EIGHTH WIFE (BLUE). —Nov. 17, T.R., Blackburn.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Nov. 17, Stroud (3), Hereford (3).
BOURCHIER, ARTHUR. — Nov. 17, Hippo., Golders Green; 24, New, Cardiff.
BRINGING UP FATHER.—Nov. 17, Tivoli, New Brighton; 24, T.R., Yarmouth.
BRITISH NATIONAL OPERA CO. — Nov. 17 and 24, T.R., Glasgow.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUNTY PULLS THE STRINGS (NO. 1). —Nov. 17, Alhambra, Glasgow; 24, O.H., Dunfermline.
BUNTY PULLS THE STRINGS (NO. 2). —Nov. 17, Palace, Newark (3), T. R., Grantham (3).
CARL ROSA OPERA CO. — Nov. 17, Gaiety, Dublin, and Devonshire Park, Eastbourne.
CARNIVAL.—Nov. 17, O.H., Kidderminster.
CAT AND CANARY.—Nov. 17, Bishop Auckland.
CATHERINE.—Nov. 17, P.O.W., Birmingham; 24, Hippo., Aldershot.
CHALLENOR BROMLEY.—Nov. 17, T.R., Rochdale; 24, Tivoli, New Brighton.
CHARLEY'S AUNT.—Nov. 17, O.H., Harrogate.
CHARLEY'S AUNT. — Nov. 17, Burgh Cinema, Montrose.
DAREDEVIL.—Nov. 17, T.R., Darlington; 24, Empire, Kilburn.
DEANE, HAMILTON.—Nov. 17 and 24, T.R., Norwich.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DIPLOMACY.—Nov. 17, New, Cardiff; 24, Grand, Leeds.
DOBELL, W.—Nov. 17, St. Mary's Hall, Ballaghaderreen.
DORAN, CHARLES. — Nov. 17, Royal, Lincoln.
DOUBLE OR QUIT.—Nov. 24, T.R., Sheffield.
D'OYLY CARTE OPERA CO.—Nov. 17, King's, Glasgow.
D'OYLY CARTE OPERA CO.—Nov. 17, T.R., Portsmouth.
DUNSTAN, EDWARD.—Nov. 17, Arcadia, Colwyn Bay; 24, Hippo., Wrexham.
EADIE DENNIS.—Nov. 17, King's, Hammersmith.
EDGE O' BEYOND.—Nov. 17, County, Reading.
ELIZA COMES TO STAY.—Nov. 17, T.R., Bedford; 24, Hippo., Nuneaton.
FAKE, THE (LEONARD LAWRENCE).—Nov. 17, O.H., Leicester; 24, T.R., Brighton.
FATA MORGANA.—Nov. 17, Gaiety, Hastings; 24, P.G., Folkestone.
FATAL WEDDING.—Nov. 17, Empire, Peterborough; 24, O.H., Coventry.
FORTESCUE, FRANK.—Nov. 17, Royal, Leicester.
FRENCH LEAVE.—Nov. 24, Lyceum, Ipswich.
GABRIELLE.—Nov. 17, Hippo., Nuneaton; 24, P.O.W., Grimsby.
GODWIN-HALLETT OPERA CO.—Nov. 24, Col., Wallasey.
GREEN GODDESS. — Nov. 17, Brixton Theatre; 24, Borough, Stratford.
HAS A WIFE THE RIGHT?—Nov. 17, Palace, Salford.
HAVOC.—Nov. 17, New, Oxford; 24, New, Cambridge.
HINDLE WAKES. — Nov. 17, Hippo., Ilkeston.
HONOURABLE MR. TAWNISH.—Nov. 17, Grand, Leeds; 24, Prince's, Manchester.
HOUSE FULL.—Nov. 17, Met., Manchester.
IN THE NEXT ROOM.—Nov. 24, T.R., Hanley.
IRENE.—Nov. 17, Regent, London.
IT PAYS TO ADVERTISE (WHITE).—Nov. 17, Ashton-under-Lyne; 24, Dewsbury.
IT PAYS TO ADVERTISE (RED).—Nov. 17, Grimsby; 24, Huddersfield.
IT PAYS TO ADVERTISE (BLUE).—Nov. 17, Grand, Blackpool.
JOAN ALL ALONE.—Nov. 17, Hippo., Poplar; 24, Empire, Nottingham.
JEFFERSONS, THE, and THE OPTIMISTS.—Nov. 17, Alex., Pontefract; 24, Lyceum, Taunton.
KATINKA.—Nov. 17, Lyceum, Ipswich.
KATINKA.—Nov. 17, Palace, East Ham.
KATJA, THE DANCER.—Nov. 17, Lyceum, Sheffield.
KELSO REP.—Nov. 17, Palace, Shipston.
LAST WALTZ.—Nov. 17, T.R., Bournemouth; 24, Lyceum, Newport.
LIE, THE (THORNDIKE). — Nov. 17, Lyceum, Edinburgh.
LIE, THE (FRY).—Nov. 17, New, Cambridge.
LILAC TIME.—Nov. 17, Court, Liverpool; 24, T.R., Newcastle.
LILIES OF THE FIELD.—Nov. 24, T.R., Plymouth.
LITTLE BIT OF FLUFF.—Nov. 17, King's Lynn; 24, Aldershot.
LITTLE MINISTER.—Nov. 17, Royal, Nottingham.
LITTLE NELLIE KELLY.—Nov. 17 and 24, Lyceum, Edinburgh.
LOVE MATCH.—Nov. 17, Empire, Stratford; 24, Empire, Birmingham.
LURE, THE.—Nov. 17, Richmond T.
MACDONA PLAYERS. — Nov. 17, O.H., Scarborough.
MACKAY, CHALMERS.—Nov. 17 and 24, Princess's, Glasgow.
MADAME POMPADOUR (N.).—Nov. 17, W.G., New Brighton.
MADAME POMPADOUR (S.).—Nov. 17, Royal, Bolton.
MAID OF THE MOUNTAINS.—Nov. 17, Empire, Glasgow; 24, King's, Dundee.
MAM'ZELLE KIKI. — Nov. 17, Hippo., Newcastle; 24, Empire, Glasgow.
MAN WHO CAME HOME.—Nov. 24, W.G., New Brighton.
MARLBOROUGHS, THE. — Nov. 17, Princes, Bristol.
MARSH, ALEX.—Nov. 17, Alex., Widnes; 24, Royal, Barnsley.
MARTIN HARVEY, SIR JOHN.—Nov. 17, Grand, Hull; 24, Hippo., Golders Green.
MARY, MARY, QUITE CONTRARY.—Nov. 17, O.H., Southport; 24, Royal, Nottingham.
MARY ROSE.—Nov. 17, Prince's, Manchester.
MAXIM REPERTORY.—Nov. 17 and 24, Lyric, Ashby.
MERRY WIDOW.—Nov. 17, Royal, York.
MIDNIGHT WEDDING.—Nov. 17, Palace, Ebbw Vale; 24, Playhouse, Blackwood.
MOFFAT, GRAHAM (NO. 1).—Nov. 17, Alhambra, Glasgow; 24, O.H., Dunfermline.
MONSIEUR BEAUCAIRE. — Nov. 17, H.M., Walsall; 24, Grand, Hull.
MR. MANHATTAN. — Nov. 17, Empire, South Shields; 24, Empire, Sunderland.
MR. TICKLE, M.P. — Nov. 17, Gaiety, Birmingham.
MRS. DANE'S DEFENCE.—Nov. 17, Grand, Swansea; 24, T.R., York.
NELLIE DEAN.—Nov. 17, Palace, Hammersmith.
NOTHING BUT THE TRUTH.—Nov. 17, Royal, Aldershot; 24, T.R., Worcester.
OFFICERS' MESS.—Nov. 17, Boro', Stratford; 24, O.H., Blackpool.
O'MARA OPERA CO.—Nov. 24, Empire, Dewsbury.
OUR BETTERS. — Nov. 17, Wimbledon Theatre.
OUR NELL. — Nov. 17, Empire, Wood Green.
OUTSIDER, THE.—Nov. 17, Palace, Westcliff; 24, T.R., Bury St. Edmunds.
OUTWARD BOUND.—Nov. 17, Victoria Hall, Sunderland; 24, Grand, Oldham.
OVER THE HILL.—Nov. 17, Tredegar.
PATRICK CAMPBELL, MRS.—Nov. 17, T.R., Halifax; 24, T.R., Blackburn.
PEG O' MY HEART.—Nov. 17, Royal, Plymouth; 24, Pav., Torquay.
PERI.—Nov. 17, Hippo., Darlington.
PHYLLIS NEILSON-TERRY.—Nov. 17, T.R., Newcastle; 24, Court, Liverpool.
PINERO REPERTORY.—Nov. 17, West Pier, Brighton; 24, Southampton (3), Bournemouth (3).
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Nov. 17, Rusholme, Manchester.
PLUS FOURS.—Nov. 17, Grand, Falkirk; 24, King's Greenock.
POPULAR OPERA.—Nov. 17, G., Consett.
PRINCESS'S OWN.—Nov. 17, Maidstone; 24, Watford.
PRISCILLA AND THE PROFLIGATE.—Nov. 17, T.R., Bury St. Edmunds (3), County, St. Albans (3).
PRIVATE SECRETARY.—Nov. 17, T.R., Hyde.
QUAKER GIRL.—Nov. 17, Grand, Lancaster; 24, T.R., Darlington.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Nov. 17, Hippo., Altrincham; 24, Court, Warrington.
RETURN OF SHERLOCK HOLMES.—Nov. 17, Derby.
RISING GENERATION.—Nov. 17, Northampton; 24, Portsmouth.
ROMANCE.—Nov. 17, Royal, Sheffield; 24, T.R, Bolton
SALLY.—Nov. 17, O.H., Cork; 24, Grand, Dublin.
SIX-CYLINDER LOVE.—Nov. 17, Playhouse, Cardiff; 24, O.H., Manchester.
SIXTH MAN.—Nov. 17, O.H., Manchester; 24, Devonshire Park, Eastbourne.
STOP FLIRTING.—Nov. 17, T.R., Bath; 24, Hippo., Nottingham.
TERRY, FRED.—Nov. 17, Prince's, Bristol.
TILLY.—Nov. 17, Hippo., Birkenhead.
TONI.—Nov. 17, Bury.
TONI.—Nov. 17, Sunderland.
TONI.—Nov. 17, Crewe.
TONS OF MONEY.—Nov. 17, T.R., Barnsley; 24, Victoria, Burnley.
TONS OF MONEY (BLUE). — Nov. 17, Oldham; 24, Birkenhead.
UNDER DOG, THE. — Nov. 17, Hippo., Preston; 24, T.R., Leamington.
WHEN KNIGHTS WERE BOLD.—Nov. 17, Royal, Rochdale.
WHIRLED INTO HAPPINESS.—Nov. 17, O.H., Cheltenham; 24, T.R., Bath.
WHITE CARGO.—Nov. 17, T.R., Leeds; 24, O.H., Southport.
WHO'S MY FATHER?—Nov. 17, Hippo., Liverpool.
WIDOW'S HUSBAND. — Nov. 24, T.R., Ashton-under-Lyne.

REVUES.

AERIAL FLASHES.—Nov. 17, O.H., Jersey.
ALL IN FAVOUR. — Nov. 17, Empire, Swansea; 24, Empire, Cardiff.
ALL VIM.—Nov. 17, Col., Cheltenham; 24, T.R., Wolverhampton.
APRIL SHOWERS.—Nov. 17, Hippo., Accrington; 24, Col., Oldham.
AUTUMN FROLICS. — Nov. 17, Royal, Edinburgh.
BILL OUT OF WORK. — Nov. 17, Bordesley, Birmingham; 24, T.R., Windsor.
BRIGHTER LONDON.—Nov. 17, Palace, Manchester.
BRILLIANTS.—Nov. 17, Court, Warrington; 24, Alex., Widnes.
BY THE WAY.—Nov. 17, Olympia, Liverpool.
CASEY'S COURT.—Nov. 17, Hulme, Manchester; 24, Pavilion, Liverpool.
CORN IN EGYPT.—Nov. 17, Newton Abbott.
CRASH.—Nov. 17, Grand, Doncaster; 24, Hippo., Derby.
CREATIONS.—Nov. 24, King's, Longsight.
CRISPS. — Nov. 17, Palace, Carlisle; 24, T.R., Edinburgh.
DAINTY DISHES.—Nov. 17, Hippo., Langley Moor.
DAUBS AND DIMPLES.—Nov. 17, T.R., Wolverhampton; 24, Palace, Bordesley.
DIPPY.—Nov. 24, Palace, Scunthorpe.
DON'T WORRY.—Nov. 17, Wrexham; 24, Argyle, Birkenhead.
EPISODES.—Nov. 17, Royal, Oldham.
EVENING NEWS.—Nov. 17, Palace, Southampton.
EVENTS.—Nov. 17, Birmingham; 24, Southsea.
FAGS.—Nov. 17, Palace, Blackburn.
FAMILY CIRCLE.—Nov. 17, Hippo., Sheffield.
FAST AND FURIOUS.—Nov. 17, Palace, Oldham.
FETCH A POLICEMAN.—Nov. 17, Grand, Walsall.
FIZZ.—Nov. 17, Palace, Whitwick; 24, Alhambra, Stourbridge.
FLAMES.—Nov. 17, Palace, Reading.
FLICKERS AND FLASHES.—Nov. 17, Palace, Swansea; 24, T.R., Merthyr.
FORBIDDEN FRUIT. — Nov. 17, Plymouth; 24, Empire, Chatham.
FROLICS OF 1924.—Nov. 17, Tivoli, Irvine, N.B.
FUN IN A CABARET.—Nov. 17, Palace, Bradford.
FUN ON AN OCEAN LINER.—Nov. 17, Col., Portsmouth; 24, Grand, Luton.
GAY CITY.—Nov. 17, O.H., Londonderry; 24, Empire, Belfast.
GINGER.—Nov. 17, Empire, Swindon.
GLOBE TROT, THE. — Nov. 17, Portsmouth; 24, Southend.
GOING SOME.—Nov. 17, Empire, York; 24, Empire, South Shields.
GOOD TIMES COMING. — Nov. 17, Empire, Belfast; 24, Palace, Lincoln.
GOODS, THE.—Nov. 17, Smethwick; 24, Grand, Luton.
GRUMBLES.—Nov. 17, T.R., Stratford; 24, Spa, Cheltenham.
GUESS THE TITLE.—Nov. 17, Pavilion, Liverpool; 24, Tivoli, Aberdeen.
HELLO! BILL.—Nov. 17, Alex., Hull; 24, Empire, York.
HEY PRESTO.—Nov. 17, Alex., Birmingham; 24, New, Wolverhampton.
HIGH HEELS AND STOCKINGS.—Nov. 17, Marina, Lowestoft; 24, Grand, Mansfield.
HOLLYWOOD FOLLIES. — Nov. 17, Palace, Hull; 24, Empire, Sheffield.
HONEYMOON GIRL.—Nov. 17, Empire, Shepherd's Bush; 24, Hackney Empire.
HOT POT.—Nov. 17, Empire, Edmonton.
HOUSE FULL.—Nov. 17, Met., Manchester; 24, Empire, Ashton.
HULLO! WEMBLEY.—Nov. 17, Grand, Limerick; 24, Palace, Waterford.
IDEAS.—Nov. 17, Kingston; 24, Ilford.
IT'S QUITE ALL RIGHT.—Nov. 17, Royal, W. Bromwich.
JIG SAW.—Nov. 17, Hippo., Brighton; 24, Alex., Stoke Newington.
JOG TROT.—Nov. 17, Col., Kettering; 24, Palace, Lincoln.
JOY BELLS.—Nov. 17, Grand, Luton.
KHAKI.—Nov. 17, Pavilion, Glasgow.
LITTLE MISS PUCK.—Nov. 17, Empress, Brixton; 24, Palace, East Ham.
LONDON TO NEW YORK. — Nov. 17, Olympia, Dublin; 24, Central, Limerick.
LOVE AND LAUGHTER. — Nov. 17, Palace, Halifax; 24, Hippo., Balham.
LUCKY 13.—Nov. 17, Hippo., Ilfracombe; 24, Hippo., Warrington.
MARGUERITE.—Nov. 17, Royal, Leamington Spa.
MELODY BOX.—Nov. 17, Empire, Nottingham.
MENU, THE.—Nov. 17, T.R., Worcester.
MIRRORS. — Nov. 17, Bedford, Camden Town; 24, Wolverhampton.
MODELS AND MUDDLES. — Nov. 17, Hippo., Eastbourne; 24, Hippo., Dover.
MR. TOWER OF LONDON.—Nov. 17, Empire, Newport.
NINE O'CLOCK REVUE.—Nov. 17, T.R., Birmingham; 24, Hippo., Southampton.
OCEANS OF JOY. — Nov. 17, Hippo., Aston; 24, Palladium, Southport.
OH! BETSY.—Nov. 17, Hippo., Norwich.
OH! DOLLY. — Nov. 17, King's, Longsight; 24, Met., Openshaw.
ON THE BOUNCE. — Nov. 17, Grand, Halifax; 24, Hippo., Huddersfield.
ON THE DOLE (NO. 1).—Nov. 17, Empire, Dublin.
ON THE PANEL.—Nov. 17, Hippo., Darwen; 24, Met., Bootle.
OUR LIZ (NO. 1).—Nov. 17, Chatham; 24, Empire, Wood Green.
OUR LIZ.—Nov. 17, Palace, Bath; 24, Empire, Edmonton.
PAGES.—Nov. 17, Empire, Penge.
PARADISE ALLEY.—Nov. 17, Grand, Plymouth.
PARISH RELIEF.—Nov. 17, Empire, West Hartlepool; 24, T.R., Sunderland.
PAST AND PRESENT.—Nov. 17, Palace, Stanton Hill; 24, Regent, Bradford.
PATCHES OF 1924. — Nov. 17, Gaiety, Houghton-le-Spring; 24, Prince's, Blackburn.
PEEPS OF 1924.—Nov. 17, Norwich; 24, Darlington.
PINS AND NEEDLES.—Nov. 17, Palace, Chelsea.
PLEDGES.—Nov. 17, Queen's, Poplar; 24, Col., Portsmouth.
PUPPETS.—Nov. 24, Hippo., Wolverhampton.
QUEEN OF THE CABARET.—Nov. 24, O.H., Dudley.
RADIOS.—Nov. 17, Shoreditch; 24, Islington.
RACK AND RUIN.—Nov. 17, Palace, South Shields.
RAINBOW, THE.—Nov. 17, Hippo., Balham; 24, Tivoli, Hull.
RATTLES. — Nov. 17, Palace, Walthamstow; 24, Palace, Chelsea.
REAL STUFF, THE.—Nov. 17, O.H., Burton; 24, New, Crewe.
RED HOT.—Nov. 17, King's, Greenock; 24, Alhambra, Stirling.
RENT FREE.—Nov. 17, Palace, Burnley; 24, Hippo., Rochdale.
RING IN.—Nov. 17, Empire, Leeds; 24, Palace, Hull.
RISK IT.—Nov. 17, Palace, Chatham; 24, Palace, Southampton.
RODEO GIRL.—Nov. 17, Hippo., Poplar; 24, T.R., Stratford.
ROSETTE.—Nov. 17, Empire, Southampton.
ROUNDABOUT, THE.—Nov. 17, Grand, Hanley; 24, Empire, Leeds.
ROUND THE TOWN.—Nov. 17, Hippo., Rochdale; 24, Windsor.
RUMOURS OF 1924. — Nov. 17, King's, Southsea; 24, Empire, Finsbury Park.
SCANDALS OF 1924.—Nov. 17, Southend.
SCOTCH AND POLLY.—Nov. 17, Metropolitan, W.
SCOTCH BROTH.—Nov. 17, King's, Kilmarnock; 24, T.R., Bury.
SEEING LIFE.—Nov. 17, Empire, Croydon.
SERVED HOT.—Nov. 17, Empire, Goldthorpe.
SHAVINGS.—Nov. 17, Hippo., Stockton-on-Tees; 24, Alex., Birmingham.
SIDE SHOW.—Nov. 17, O.H., St. Helens.
SIGN ON.—Nov. 17, Salisbury; 24, Palace, Salford.
SIXES AND SEVENS.—Nov. 17, Palace, Warrington.
SNACKS.—Nov. 17, T.H., Pontypridd; 24, Palace, Plymouth.
SNATCHES.—Nov. 17, Alex., Birmingham.
SOME COCKTAIL. — Nov. 17, Pavilion, Wishaw.
SPARE PARTS.—Nov. 17, Hippo., Belfast.
SPLINTERS.—Nov. 17, Palace, Blackpool.
TALK OF THE TOWN.—Nov. 17, Pavilion, Glasgow.
TEN TO ONE ON. — Nov. 17, Queen's, Castleford; 24, O.H., Middlesbrough.
THERE YOU ARE, THEN.—Nov. 17, O.H., Dudley.
THREE BAGS FULL.—Nov. 17, Hippo., Boscombe.
TIMES, THE.—Nov. 17, New, Northampton.
TONICS. — Nov. 17, Granville, Walham Green.
TONS OF FUN.—Nov. 17, Pavilion, Southport; 24, O.H., Londonderry.
TRIP TO PARIS. — Nov. 17, Hippo., Aldershot; 24, Alhambra, Devonport.
TRUMPS.—Nov. 17, Jarrow.
'ULLO!—Nov. 17, Ardwick, Manchester.
UNEMPLOYED.—Nov. 17, Hippo., Lewisham.
UP THE RIVER.—Nov. 17, Alhambra, Devonport.
VISIONS.—Nov. 17, Ilford; 24, Reading.
VOGUES OF 1924. — Nov. 17, Hippo., Southampton; 24, Hippo., Brighton.
WAKE UP.—Nov. 17, Hippo., Huddersfield; 24, Grand, Halifax.
WEEK IN A NIGHT.—Nov. 17, Empire, Sheffield.
WET AND DRY.—Nov. 17, Palace, Wellingborough.
WHAT HO!—Nov. 17, Met., Glasgow; 24, Hippo., Hamilton.
WHISPERS.—Nov. 17, Empire, Kilburn.
WHITE HEATHER. — Nov. 17, T.R., Whitehaven.
WILD OATS.—Nov. 17, Tivoli, Barrow-in-Furness.
WINNERS OF 1924.—Nov. 17, Pav., Clydebank.

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Nov. 17, QUEEN'S, POPLAR. Nov. 24, COL., PORTSMOUTH

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Hal R. Parker and his splendid orchestra made a wonderful feature of the great Feldman "stormer," "After the Storm," at the Grand Palace, Clapham, last week. Played as an intermission item, "After the Storm" kept the audience in their seats, and the applause was big.

The Cleveland Ohio Orchestra, which delights patrons of the Embassy Club, Edinburgh, is one of the brightest combinations to be found north of the Tweed. They formerly played at the Piccadilly Hotel, London. Under the able direction of Albert Lemaire, this sparkling band is at present featuring "California, Here I Come," with a splendid cabaret arranged by Teddy Beaufort, of the British-American Enterprises. "Goin' South" is another winner, and "Maybe" has just been added to their repertoire.

Commanding one of the brightest little bands in Doncaster, Mr. Munn reports big successes with "I'm Gonna Bring a Watermelon."

Mr. A. Munn and his popular orchestra at Doncaster report having had as many as four and five encores for "You Can Take Me Away From Dixie" and "I'm Gonna Bring a Watermelon," two leading Feldman hits.

The Crofton Park Cinema Orchestra, under the magic baton of Mr. Parkinson, make a special feature of "From One Till Two" and "Say It With a Ukulele," two irresistible Feldman hits.

"Doing great" is the inelegant, but effective, term which we use to describe the success of Mr. Warren and his Putney Hippodrome orchestra with our big favourite, "From One Till Two."

Mr. Albert Auger, the well-known musical director of the Grand Cinema, Holloway, has featured, with his talented orchestra, "Delaware," "I'm Gonna Bring a Watermelon," and "From One Till Two." They were big hits.

DUFF, STEWART & CO.

This firm is proving exceptionally successful with its new fox-trot numbers. An instantaneous welcome has been given to June Hamilton's lively new number, "Havana Band," and to Reginald Leyland's naval fox-trot, "The Handyman," both of which are in wide request. Another new vocal fox-trot which is scoring heavily is "Little Eastern Form," already an assured winner, while the demand for "2LO" increases. Among one-steps, Montague Clayton's clever "Desecration" stands alone, and grows steadily in general favour.

The demand for "The Song of the Bell," by Cameron Forester and Montague Clayton, is reaching phenomenal proportions. It is being played throughout the kingdom, and is having a triumphal success in Ireland. In fact, so great is the number of orchestras now performing this record-breaking winner that it is almost impossible to pick out any for particular mention, and band parts are being snapped up as fast as they can be produced.

No diminution seems likely for a long time in the call for that most popular of all medleys, the all-conquering "Melody Maze," which is only equalled in popularity by the companion selection, "A Ballad Salad," John Ashton's fine selection of old ballad melodies, which has been specially orchestrated by Mr. Hubert Bath, and is being eagerly taken up.

"GRUMBLES OF 1924,"
At the Royal, Stratford.

This concoction of mirth, melody and music, which has been running most successfully since April, had its first London show on Monday. The opening scene is aboard ship, and here one sees what happens at sea with a wayward A.B., in the person of Neil Nelson, who is joined by the Hale Sisters in a "Bullfrog Song." A hornpipe dance, with the assistance of the Six Daconé Girls, is also submitted in tasteful style. An ensemble in excellent taste follows, this musical interlude being very well received. Miss Jose Donelli opens it with the song "Absent," Mr. Colin Denby sings with effect "You Gave Me a Rose," Mr. Jack Sutton plays the piano excellently, and Mr. Paul Rochefort contributes items on the phono-fiddle with surprising skill. Next Mr. Geo. Clarkson gives "some" dancing with the Daconé Girls. Grumble Five is a riotous police scene, with Mr. Dave Westwood as an inspector and Neil Nelson as a policeman. The Hale Sisters follow with a speciality, which is most amusing and clever, but the "Grumble" which follows is the titbit of the show. This presents the Five Jocks in a Scottish inn with Neil Nelson as a latecomer. In this we have singers, who give such old favourites as "Annie Laurie," "Wee Hame in the Highlands," and "We're All Scotch" delightfully. Miss Jose Donelli, as a fisher lassie, followed with a winsome rendering of "Caller Herrin'," Miss Poppy Stanley contributed a delightful dance with the Daconé Girls. "A Family Affair," with Miss Winnie Hale, Donaldson, and Nelson, was a most pleasing climax to an excellent show.

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CALLS FOR NOVEMBER 24, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Diaghileff's Ballet, Eric Randolph, Harry Tate, Rene Riano, George and Butcher Miller and Canning, Edgar Curtis.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"The Honeymoon Girl."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Edward Victor, Three Karreys, Jack Stocks, Langley and Godfrey, Edith Faulkner, Griffiths Brothers.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Bostock's Circus.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Our Liz."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Forbidden Fruit."
And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Holden and Graham, George Formby, Jnr., Ann Codee, Willie Solar, Fry and Edis, Leslie Strange.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Gellin and Borgstrom, Egbert Brothers, Howard Rogers.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Nelly Dean."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Isobel Elsom & Co., Jack Hylton's Band, Clarice Mayne, Lily Morris, Fran Klint Beautiful White Lady, Bruce Green, Larry Kemble.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20,** including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, November 24, 1924.

LONDON PAVILION.
Sir Oswald Stoll presents—
"The Moon of Israel" film.

REGENT THEATRE.
Rehearsal at 12 noon for—
Macdonald and Young to present "Katinka."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Playgoers Syndicate to present "Scotch & Polly."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Reeves and Lamport to present "Samson." Kenna Brothers, Harry Shiels and Nora Carrington in "Bill's Derby Sweep," Pop Carson, Hamilton Conrad's Pigeons, etc.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Foster Productions to present "Irene."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Ida Crispi to appear and present "Rattles."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Firth Shephard Ltd. to present "Little Miss Puck."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Arthur Collins to present "The Princess' Own."

WATFORD SUPER CINEMA.
"Zaza," with Gloria Swanson, a Paramount Picture (3 days comm. Nov. 24th); Harold Lloyd Comedy, "The Shooting of Dan McGrew (3 days comm. Nov. 27th); Buster Keaton in "The Frozen North"; Pathe Gazette, etc.

SOUTH LONDON.
Rehearsal at 12 noon for—
Cyril Bayliss to present "Served Hot."

OXFORD THEATRE.
William J. Wilson presents
"The First Kiss."

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 16s. 3d. Number of pensioners, 94. Amount of grants, loans, fares, &c., £10 10s.

FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—For a second time this season the Royal has secured an entertainment outside its usual type. But, as in the case of the Co-Optimiste, the "Nine O'Clock Revue" is first-rate matter, and handled with artistry and skill. Of course, Mr. M. Klit-Gaarde is not unknown in Birmingham, and as leader he has a good voice to commend him. Mr. Klit-Gaarde appears in his success, "Marcheta," with marked effect. Hugh Rene is an artist who has a personality, and easily wins interest across the footlights, apart from his versatility. E. Albert and Gola Betti enliven the performance with some clever and novel dancing; the lady is gracefulness personified, and the ensembles delightful. Marie Royter and Marjorie Lotinga do some excellent work also. With Dudley Maurice, Frank Butt, Alec Hardesty, Peggy Oldham, Ellie Royter and Ivy Barratt included in the company, there is not a weak spot.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth. — The musical play, "Catherine," was produced here a year or so ago, and attained an instantaneous success. London confirmed that success, and so here it pays a second visit with a new Marta (new here, and following José Collins) in Miss Sylvia Cecil. Be it said that Miss Cecil has the dramatic instinct necessary for her peasant-queenly part, and sings very agreeably also. Mr. Roy Russell makes an impressive Field-Marshall, and Mr. Gaspar Middleton as the Czar is courtly and dignified. As General Stepanovitch and the Count, Mr. Frank Foster and Mr. Alec Lennox supply the lighter element in pleasing style. Mr. Geo. Walsh gives an admirable study of General Sergeff. The Sonya of Miss Connie Walter is a thoroughly good portrayal, and Miss Edith Alderman is a capable Varinka. In the remaining parts Mr. Stanley Tustian figures as the burgomaster, Mr. Archibald McLean as the patriarch, and Miss Sylvia Lennox as the gipsy.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—A topical revue, "Snatches," is presented by Mr. George Sanger. It is a varied show, and replete with amusing items. Fred Gerrard leads off with the comic side, his forte being that of the simple person. Bert Rousette is another comedian, with a more robust style, and George Sanger himself occupies a prominent and welcome place. An entertaining artist is Dorothe Godfrey, and three others act in support—Olga Ashford, Ida Tempest, and Lily Tempest. Claude Branston appears as the singing conductor, Stan Martin and Fred Alsaka take other parts, and the Keystone Police indulge in some provocative comedy acrobatic work, with the Zenora Octette also giving a good account of themselves.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—"Bill Out of Work," Mrs. Kimberley's musical comedy-revue, is of the absurdly funny type of show, and purposely so. It raises laugh after laugh. Jack Murray is the leading spirit, and enters into his part with great plausibility. Claude Leslie proves an able artist in support; and of Peggy Mayne it may be said she acquits herself to everybody's delight. The performance of the Six Oiracs in a comedy building act is a feature of the revue; and the Royal Girls form a gay ensemble. Barbara Black and Maude Tempest are also prominent in a varied entertainment.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—The Wylie-Tate revue, "Mr. Tickle, M.P.," offers unusual scope for the comedy lead, and George Bass undertakes it in his own distinctive style. Needless to say, the part in his hands yields untold merriment; and George is a particular favourite here. Mollie Milne is the principal lady, and shows herself both versatile and engaging, with a sense of humour, too. Messrs. Weston and Lee have written some amusing dialogue, round which, among others, Maurice Turner, J. P. Kennedy, P. J. Connor, Stanley Damerell, Will Beanland, Betty Jumel and Agnes Verity figure effectively according to their parts, while Kay's Twelve Kandy Girls attractively fill up the gaps.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The revue, "Events," another of Harry Day's entertainments, has two artists in the forefront who invariably find great favour in Birmingham—Jimmy Leslie and Kitty Colyer. As a dry humorist, Jimmy Lesile does much which counts. Kitty Colyer sings and acts with an undoubted appeal. Joseph Victor is another success, particularly as the curate, and later as the porter *in extremis*. May Marshall works hard in parts which are the reverse of showy, and Florence Williams, with a nice voice, sings with some culture. Of course, Wallace Lupino makes good in what for him is a quiet part. His plastering scene in the haunted grange with Jimmy Leslie was amusing, so was the "Ah, Ah!" scene. Walter Newman, Bobbie Denton, Budd Dufoir and Norman Astridge are among the others who give support, and the Royal Porth Octette deservedly won great applause.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford. — Mr. Owen Nares is here in "Diplomacy," a first-class company including Miss Marie Polini, Mr. Ben Webster, Mr. Henry Crocker, and Miss Lola Duncan.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—Miss Edna Best is appearing here in the comedy, "Six Cylinder Love." Mr. Bobby Howes plays opposite the popular actress, and makes a decided hit. The play is preceded by "The Unfailing Instinct," in which Miss Iris Hoey appears.

EMPIRE.—A. M., Mr. C. T. Hutchison.—A change from variety and revue is the presentation of Jack Joyce's Circus, which has drawn full houses. Wild steer riding and wrestling, Cowboy Max on one of Wembley's most troublesome broncos, sensational feats by Cossack riders, the Flying Potters in a remarkable trapeze act, the Four Clovelly Girls in a clever club juggling number, the Bendette Brothers musical performance, with endless fun by Danne and Phippo and by Guillomme and Morcky, make the entire show one of exceptional interest.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Carl Rosa Opera Co. conclude a successful season here this week, the opening performance of "Samson and Delilah" on Monday evening playing to a large audience.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton. — Mr. Thos. Convery's successful revue, "On the Dole," is here. Albert Burdon is the leading comedian, and he is ably supported by a first-class cast of principals including Vie Vivienne and Syd Railton.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The comedy revue, "London to New York," pays a welcome visit here this week, staged in five elaborate scenes, under the supervision of William Revill, the production runs merrily throughout. The cast includes Pat Nash, Bernard Corke, Charlie Russell, Winnie Buchanan, Peggy Hall, Nellie Anderson, Madame Vera Russell's Six Broadway Belles.

ABBEY THEATRE. — M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larebet.—Mr. George Shiel's clever three-act comedy, "The Retrievers," is presented here this week.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The British National Opera Co. opened their second week with a very fine performance of "The Tales of Hoffmann," and two of the season's novelties are due later in the week, viz., Sir Alexander Mackenzie's "Eve of St. John" on Thursday, while on Friday Mr. Vaughan Williams' opera, "Hugh, the Drover," will be given.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor.—For the third and last week of Mr. Graham Moffat's season of Scots plays, he is appearing in "Susie Tangles the Strings," and the amusing scenes of country life in Scotland in the early days of Queen Victoria's reign are heartily enjoyed. Mrs. Graham Moffat and Miss Winifred Moffat are provided with excellent parts.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—The attractions here this week are the pictures, "A Breathless Moment" and "Three O'Clock in the Morning." In addition there are admirable variety items in McLean and Atwell, in musical scena, and the Two Dainties, who sing and dance charmingly.

METROPOLE. — G. M., Mr. John Walker; A. M., Mr. M. Walker; Mus. D., Mr. J. W. Graham.—Mrs. Henry Zahl presents the comedy revue, "What Ho!" Dennis and Donald, the Fordyce Family, Evanoff's Russian dancers, Mons. Somonoff, and the Adelaide Trio, all give excellent variety to the entertainment.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane.—The D'Oyly Carte Opera Company opened their three weeks' season here on Monday with a delightful performance of "The Gondoliers." The company includes Messrs. Henry A. Lytton, Leo Sheffield, Charles Goulding, Darrell Fancourt, Sydney Granville, Joseph Griffin, Henry Millidge, Sidney Pointer, and Misses Elsie Griffin, Winifred Lawson, Bertha Lewis, and Eileen Sharp.

PRINCESS'S.—A. M., Mr. Hugh Murdoch; Mus. D., Mr. Robt. McLeod.—Mr. Chalmers Mackay and his excellent company are packing the houses nightly, and their presentation of "Rollicking Rory" is greatly enjoyed.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—"The Nibelungs," a magnificent film of romance and adventure, is this week attracting large audiences to the Coliseum.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—The successful musical comedy "The Maid of the Mountains" was accorded a very enthusiastic reception on its presentation here. The company is a first-class one. Herbert Lee, the popular light comedian, is also appearing here.

PAVILION.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick.—The attraction here is "Khaki," by Herbert C. Sargent and Con West, featuring popular Ernie Lotinga supported by a strong cast, including Fred Johns, Harold Wilkinson, Adolph Luck, Kathleen Barbor, George Cunningham, Lionel Scott, Arthur Reynolds, Lawrence J. Lawrence, Ellis Carlyle, Sibyl Jane, Rie Costa and Daisy Norman, with Rex Saunders (singing-conductor), and Alec Halls (jazz drummer).

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—A return visit of "Lilac Time" is being heartily welcomed here. On the present occasion Miss Rose Hignell undertakes Lili, and Mr. Arthur Hosking is the Baron Schober. Both artists acquit themselves very well. Other principal parts are held by Frederick Blamey (excellent as Schubert), Lionel Victor (Christian Veit), Mina Greene (Mrs. Veit), and Maria Minetti (Marini). Also in the cast are Henry Raymond (Vogi), Edward Hughes (Kappel), and Walter Outhwaite (Schwind).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The enterprising Mr. W. W. Kelly brings another play new to his patrons in the form of "The Happy Mariner." This play of laughter, love and adventure on land and sea," is a capital evening's entertainment, and on Monday a large audience gave it a cordial welcome. In Mr. John Brennan's company were Miss Muriel Martin-Harvey, who handled the rôle of Lenora in attractive manner, and Mr. Edgar K. Bruce, capital as John Drake. Worthy support was given to them by Garry Marsh (David Arnold), Edward Maples (funny as Simon Ferguson), Miss Josephine Feveral (Mrs. Pertree), and Miss Gwen Wyndham (Marjorie Mavis).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—Bernard Shaw's "Misalliance" remains in the bill until next Monday, Monckton Hoffe's "The Faithful Heart" will be staged on Tuesday evening.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—An exceedingly funny musical farce "Who's My Father?" is sent here by Wylie and Tate. Foremost among the fun-makers is Stanley Lupino, a most resourceful comedian, who is worthily assisted by Arthur Rigby, Doris Rodgers, Fred Powell, Mollie Logan, Phil Phillips, Thelma Rayne, George Lane, Marjorie Morrell, Winnie Yelland, and Connie Emerald.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"By the Way" revue is being presented by Andre Charlot and Jack Hulbert. It is in every way a fine show, and throughout maintains the interest of the audience. Leaders in a first-class company are Cicely Courtneidge, Toots Pounds, and Jack Hulbert, each of whom sings and acts in talented manner. They are supported by Celia Glynn, Ralph Roberts, Charles Courtneidge, Winnie Meyern, Edna Bennett, April Harmon, Marie Arnold, Eddie Childs, and Harold French.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Albion Productions are submitting a funny revue bearing the title of "Timbuctoo," which is in eight scenes. Included in the cast are Bobbie Burns, comedian; Bert Hobbs, Frank Lambert, Bert Barton, Dorothy Veitch, Nan Hillaby, Eddie Foley, Gladys Powsey, Alf Steele, and the Four K-Poleys.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—"Guess the Title" revue is here, sent by the Fred Collier Productions Co., Ltd., among the artists being McGregor and Hood, Kitty Evelyn, Albert E. Mann, Jean W. Brown, Reginald Jecks, Fred Luker, and the Twelve Tartan Belles.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Mr. Frederick Harrison's company are reintroducing Sir James Barrie's fanciful play "Mary Rose" to audiences here. The tense and singular atmosphere of the play is well sustained throughout, and the title-part, in the hands of Miss Lila Maravan, is ensured a very delicate and sympathetic interpretation. Mr. W. E. Langley and Miss Mabel Rees, as Mr. and Mrs. Morland, are also good. Mr. Nigel Clarke doubles the part of Harry with that of Simon Blake, and the other rôles are equally well filled by Miss Frances Ruttledge as Mrs. Otery, Mr. G. Edward Hall as Mr. Amy, and Mr. Edmund Gordon as Cameron.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—"The Sixth Man," an adventure play, is capitally presented here this week by Messrs. Martin Lewis and Evan Thomas. Mr. Martin Lewis in the rôle of "Corfedrop," and Miss Olwen Roose as Joan pleasingly supply the heroic element; Mr. Sebastian Smith gives a sound presentment of Old Peter, the retired sea captain; and the crew of the "Osprey" have a virile leader in Mr. J. C. Aubrey as Bill.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—"Brighter London," the Wylie-Tate production from the London Hippodrome, is a very fine show, and a big attraction here. The company is well chosen, and includes Jack Edge, Evelyn Drewe, Elsie Prince, Ruth French, Leslie Sarony, and Hal Bryan, ably supported by Violet Kersey, John Carrodus, Billy Melbourne, Frederick Lake, George Hunter, Bogie Lambert, Albert Hay, and the Brighter London Eight. A big feature of the show is Arthur Capel's band.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—A splendid bill here includes Harry Tate, in his well-known skit, "Fishing"; Daisy Wood, the clever comedienne; Frank Varney and Teddie Butt in "silly sagacities"; Magini, the English violin wizard; Alba Tiberio, the "encyclopædic" artist; Leslie Strange, in clever and original burlesques; and Ernest Krake and company in laughable sketch, "The Locomotive Yard."

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Quite in the best Balmsfather vein, the comedy revue "'Ullo!" is staged here, with Johnny Danvers as Old Bill. Much quaint and characteristic humour is served up, and the efforts of the principal comedian are brightly supplemented by Gladys Carleton, Louis Hoit, Betty Bright, Dan Booker, Ted Cowan, and the 'Ullo Girls.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callaghan.—Will Murray and his company, in "Casey's Court," are amusing big audiences here this week.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company are producing here for the current week "A London Actress," which is proving to the taste of good audiences.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—The musical burlesque "House Full" is presented here by Ernie Lotinga, with Arthur White in the original Lotinga rôle of Sammy Fletcher. The performance is exceedingly droll, and among a busy and efficient company the support of Darroll Richards and Gertrude Kaye as Dick and Betty O'Neill is of outstanding value.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—There is good entertainment here in the musical burlesque "Oh! Dolly," featuring George Bolton and Partner, supported by an able cast including Eileen Audrey, Stella Ulmar, V. Firth, Bert Collins, the Three Gullivers, and the Ten Dolly Girls.

NOTTINGHAM.

ROYAL.—M. D., Mr. G. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Charles Wyndham, L.R.A.M.—With the official blessing of the Mayor and Sheriff of Nottingham, Miss Peggy O'Neil's first visit here was successfully inaugurated on Monday night, Miss O'Neil is playing her second Barrie part, Lady Babbie in "The Little Minister." She treats it in her own delightful, roguish way. Robert Harris plays the title-part, and an excellent performance is given by Rosalind Russell as Micah Dow.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—Tom Arnold's costly revue has many spectacular features, including a pearl scene and a monstrous fan which unfolds the whole height and breadth of the stage. Heading the cast is vivacious Elsie Bower, who is accompanied in some jolly songs at the piano by Billy Rutherford, whilst Freddie Forbes is very mirthful as the Dude.

HIPPODROME.—M. D.'s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman-Bromwich.—"Battling Butler," with Arthur Riscoe, is creating a big impression. Music and dancing are above the average, and the comedy is refreshing. Maud Zimbla gives admirable support.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—On Monday night a large audience gave a hearty reception to the musical comedy, "Katja, the Dancer," presented by the George Edwardes Daly's Theatre Company. The title-rôle is admirably taken by Miss Joan Hay, whose cultured vocalism is a delight. Mr. Karl Brisson as Prince Carl has a part in which he revels, and is interesting in both song and dance. Other parts are well played by Mr. Gene Gerrard, whose singing and dancing, in conjunction with Miss Dolly King, is most pleasing; Mr. Bobbie Comber, Mr. J. H. Wakefield, and Mr. Herbert Barrs.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. A. J. Robertson.—"Romance," under the direction of Messrs. Murray King and Clarke, is presented here, with Miss May Fairclough as La Cavallini, Mr. F. Lock Whittaker as Van Tuyl, and Mr. Norman Pierce as Tom.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah. — The entertaining musical comedy-revue, "A Week in a Night," is presented by the Maurice Productions. The cast includes Sam Mayo as chief funmaker, and Dorothy Marke as leading lady, supported by Walter Stevens, Peter Delahanty, Dorothy Meade, Binnie Ash, Arlette Ravens, and the 16 Super Soubrettes. An added attraction is Miss Malvina, violinist.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; A. M., Mr. L. P. Wright; Mus. D., Mr. W. Ringley.—Mr. Charles Gulliver presents the comedy-revue, "The Family Circle," a Norman Lee production, full of fun, for which Chick Farr is mainly responsible. The cast includes Josie Fearon, Harry Terry, Lyle Jeffries, Sam Fields, Teddie Webb, Chester Courtney, and Miss Margaret Halstan, the popular actress, as leading lady, with a well-selected chorus.

The Osborne Productions present the revue "April Showers" at the Hippodrome, ACCRINGTON. Barry Barnes and Teddy Williams are a clever pair of comedians responsible for much merriment. A charming comedienne is seen in Miss Joyce Lynn; the dancing of Mlle. Lelia D'Flora is a very pleasing feature of the performance. At the Prince's Conway Tearle, in "Lilies of the Field," is the attraction.

The King's Theatre, DUNDEE, has a capital variety bill, headed by Will Fyffe, who is enthusiastically received. Burr and Hope introduce their act, "The Lovers," with well-deserved success; Will Lacey, the cycling comedian, is clever and funny; Dorothy Colston, contralto, and Wyn Gladwyn, "the voice manipulator," contribute pleasing interludes; Hall and Dacey, in "Nothing Serious," thoroughly amuse; and Earle Janis and Domino are highly appreciated as simultaneous singers and dancers. At the Victoria Theatre Harry Lees presents the revue, "Gossip and Grumbles," with the popular comedian, Mark Denison, in the main comedy part; Scott Earle and Collins and Moraine add much to the success of the show; while the clever work of the Edina troupe of dancers calls for special mention. Tidde Gibson, Jessie Anderson, Madge Locke, and Rita Mercer also give pleasing performances. Herbert Mansfield's repertoire company continue to attract large audiences to the Queen's Theatre. "A Pair of Silk Stockings" is staged this week, the parts of Sam and Molly Thornhill being delightfully played by Mr. Mansfield and Jayne Grey; while able support comes from the other members of the company. Neville's Merry Maids head the Princess's bill. The leading feature at La Scala is Norma Talmadge and Eugene O'Brien in "Secrets," and at the Kinnaird is the Rex Ingram production, "Scaramouche."

At the ECCLES Crown Theatre the Broadhead Players are in this their thirty-second week with "The Yellow Ticket." The principal characters are ably represented by Harry J. Clifford, Charles Brandon, and Marie Paxton. All the other members of the company give substantial support.

At the Lyceum, EDINBURGH, Mr. Robert Courtneidge's company is drawing large audiences to see the musical comedy, "Little Nellie Kelly." Miss Phyllis Harding plays the title-rôle with daintiness and charm, and she has excellent support from Miss Babs Farren, Mr. Arthur Brander, Mr. Reginald Purdell, and the other members of the cast. Messrs. Walker and Harte present a merry mélange, "Autumn Frolics," at the Royal. Conspicuous in an excellent company, Mr. Syd Walker and Mr. Brete Harte contribute much of the mirth; while the acting of Miss Ivy Gordon, Miss Lila Lees, Yorke and Morgan, Mr. Bob Merry, the Dixie Trio, and the Eight Frolics add to the hilarity of the entertainment. The King's was crowded on Monday when Miss Sybil Thorndike and company appeared in "The Lie." Miss Thorndike's fine impersonation of the woman who sacrifices herself for her sister made a profound impression on the audience. Miss Marie Hemingway, Mr. O. B. Clarence, Mr. Lewis T. Casson, and Mr. Lawrence Anderson gave noteworthy studies. At the Empire a capital programme includes De Biere, in several mystifying illusions; the O'Gorman Brothers, the popular comedians and dancers; Mr. Harry Herbert, in clever character impersonations; Mr. Wm. Utteridge, in the presentation of the "Act Beautiful," a series of effective tableaux; Mr. Adam Tomlinson, comedian; Sydney and Adelaide, an amusing comedy couple, who provide amusement at the piano; and the Fan Jacks, expert gymnasts.

"The Honourable Mr. Tawnish" is at the LEEDS Grand, where Dennis Neilson-Terry and Mary Glynne head a capable company, including Clifford Marquand, Henry Carlisle, Reginald Jarman, Reginald Tippett, Fletcher Lightfoot, Ronald Buchanan, Jack H. Bligh, Jno. R. Turnbull, Sybil Hale, and E. Ernest Imeson. Ida Molesworth and Temple Powell's company are at the Royal with "White Cargo." Murray Carrington gives a realistic portrayal of Weston and Robert Newton is most effective as Langford. Kathleen Boutall as the half-caste, Tonreleyo, is highly successful. Excellent support is given by Fred Wright in a clever study of the Doctor, and Arthur Seaton as the Missionary. The revue, "Ring In," provides a capital attraction at the Empire. The cast includes such popular comedians as Barry and Mark Lupino, Rebla, and Osborne and Perryer, all of whom keep the fun at a high pitch throughout the production. Stella Swinhoe, Isabel Scott, and the Sirron Girls contribute to the success. Variety at the Hippodrome is a welcome change, where an excellent programme is headed by Jack Hylton's Metro-Gnomes Band, with Ennis Parkes and Tim O'Connor in song and dance, who give a capital entertainment. Daisy Dormer, in new songs, was much appreciated. Foy and Fey have an amusing sketch, "The Laughing Man," and Harry Gunn scores well in his song-scena. Nellie Wigley, comedienne; Charles Ulrick, barrel king; and Harry Champion, comedian, complete. Standard Productions present "Habits of 1924" at the Varieties. Cast includes Syd Bradbury, Eddie Lyons, and the Four Lyfay Girls.

The attraction at the LEICESTER Royal Opera House is "The Fake," starring Gerald Ames. At the Theatre Royal Frank H. Fortescue is presenting "A Sinner in Paradise." An excellent variety bill at the Palace includes Talbot O'Farrell, Jack Stocks (the Woman Hater), Charlie Poley and Partner, Billy Fry and Anita Edis, Laurance Glen, Nora Bancroft, assisted by Betty Cameron (pianist), and "The Beautiful White Lady," presented by Miss H. Cooke. The film "Down to the Sea in Ships" is being screened at matinées. At the Pavilion Ruby Kimberley and Jack Tully present an entertaining revue "British Made," with Myrtle Grove, Eva Macdonald, Fred Glyn, Jack Dalgleish, Harry Bloom, Madge Waller, Five British Maids, British Syncopated Orchestra, and Jack Herbert (a capital comedian) in the cast. The serial "Beasts of Paradise" is being screened. The new City Cinema has just been opened, with R. Lowndes Salmon as manager, and W. H. Carter musical director. The chief film this week is "The Hunchback of Notre Dame."

At the New Theatre, NORTHAMPTON, Frank E. Franke is presenting "The Times," one of the brightest and best revues seen in Northampton. It has a novel setting, and abounds in humorous situations. F. E. Franke has an original style, and keeps his audiences in the best of humours, while Janice Hart sings and dances in an engaging manner. Jean Boyne and Frank O'Brien are heard to advantage in their vocal numbers, and the Eight Frankonian Singers render some delightful harmony. The Sixteen Shirley Girls also contribute greatly to the success of the revue, and the chorus is more than usually good. The orchestra is under the direction of Ernest Hardy. "The Rising Generation" is at the Opera House, by Tom Walls and Leslie Henson, and the clever cast includes Zoe Davis, Gerald Mirrielees, Janet Morrison, Percy Vernon, and Grace Wixon, &c.

At the Theatre Royal, SMETHWICK, Gar Kiddie presents the burlesque, "Bad Boys." In the cast are the Misses Anna Lindsay, Elsie Cubbins, and Kitty De Vere, Messrs. Billy Percy, Basil Harte, Jack Desmond, Jack Elsie, Bert Melville, Bert Belmont, Hugo Hamel, Chas. Gordon, Arthr Gordon, Fred and Sid Dane, Billy Nelson, Fred Bradshaw, Ted Williams. Specialities by the Hugohamel Six in acrobatic turns, The Sadler Elsie Four, dancers. At the Empire Theatre are Zona and Milroy in songs and mimicry, also Ross and Jerome, in "Wedding Bells."

The revue "Ginger" is at the SWINDON Empire, Hedges Bros. and Jacobson, Dick Tubb, Mona Magnet, Freddy Malcolm, Renee Ambrose, Six Model Maids, and Ten Ginger Girls comprising the cast. The Electra Palace, Rink, and Central Cinemas screen "Way Down East," "The Hunchback of Notre Dame," and "Becket," respectively. The Electra Palace passes into the hands of Mr. Albany Ward in January next. Under the management of Mr. Haines, business at this hall has improved considerably.

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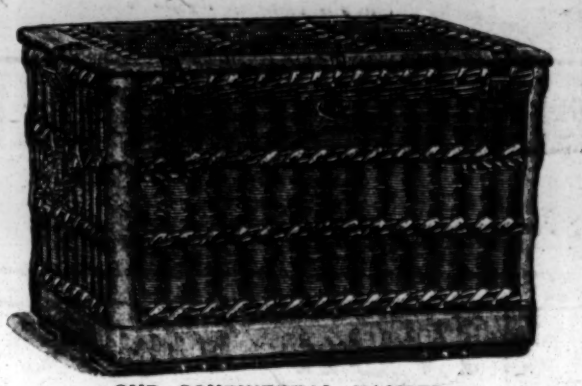

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

A Loughborough Revel—Market Place Followers of "The Quorn"—Convivial Crowds, Chilly Conditions, and Brisk Business—The Shows Surveyed—Too Many Riding Machines—Showmanship of Right Calibre.

Loughborough's big fair—one of the few remaining big outdoor fixtures of the present year—was opened on Wednesday last in the presence of a huge crowd and in surprisingly good weather, which, to the general astonishment of the show people, was well maintained throughout the three days. Although a number of the younger, more susceptible, and possibly more superstitious tenants may have experienced some misgivings about a fair which opens on the 13th, their fears were quite unfounded, for the weather behaved quite reasonably for once in a while, remaining chilly but dry from the opening to the close of the fair, with the result that all, or most of the riding devices, shows and stalls did very well.

The fair, as usual, occupied practically the whole of the centre of the town. With the historic old market place—the scene of many a picturesque meet of the "Quorn" and the "Belvoir"—as its hub, the fair radiated into the numerous side thoroughfares, branching off from the market place like the spokes of a wheel.

Within the market place itself the fair was not nearly so congested as has been the case in former years, and instead of the machines and stalls being packed in a solid phalanx from pavement to pavement, the police authorities had wisely arranged matters so as to leave a clear avenue for traffic on either side of the fair, while in the narrowest parts sidestalls were prohibited on certain sections of the thoroughfare.

There was an excellent attendance of showmen, and the fair generally exhibited a welcome air of animation. Large numbers of excursionists were attracted to Loughborough during the three days from all parts of the surrounding district, and on Saturday there was a particularly big influx of visitors from Derby, Leicester, and Nottingham, many of whom had the good fortune to witness a well-attended meet of the Quorn Hunt.

In conversation with some of the townsfolk I gathered the impression that Loughborough's annual fair, which is protected by an ancient Charter, is not exactly popular with many of the tradespeople, whose experience tends to show that while the fair brings a goodly number of visitors to the quaint old town, these are apt to confine their patronage to the fair ground, with the result that the shops can usually count upon "feeling the draught" during the three days of merry-making.

There certainly seems to be some justice for the complaint that too much of the centre, and incidentally the busiest shopping area of the town is monopolised by roundabouts, cake-walks, dart-shies, skittle-alleys, sweet stalls, and the like during the tenure of the fair, and there is a strong public opinion locally in favour of its removal to a less congested and more convenient site where it would not interfere so directly with the shopkeepers' interests. However, Loughborough's fair, like Christmas, comes but once a year, while by contrast many another fair is, in company with the tax collector, vastly less diffident, and since the ground is controlled by the Corporation, and the local rates are, to some extent, benefited by the rentals received from the showfolk, the good people of Loughborough cannot reasonably begrudge the old showman three days out of their humdrum year in which to charm the pence from their prudent pockets and enchant the eyes and ears of their lads and lassies with his numerous garish booths, his glittering roundabouts, and his loud braying organs.

Conspicuous among the big assembly of attractions that could be sampled for a few modest coppers was Pat Collins' of "Over the Falls," in the capable charge of the youthful and debonnair "Johnny" Collins' "Whales," under the surveillance of Miss Clara Mullett, and Collins' Grand National Steeplechasers. Although "ex" has now to prefix the magic letters M.P., "Pat" is still careful to announce himself on his "merry-go-rounds" as "The Pioneer Riding Master." John Proctor's brilliantly lighted and thoroughly well equipped "Glittering Golden Whales," with their excellent organ—easily the best at the fair, occupied the premier site in the market-place, and came in for really brisk patronage, as also did the several other attractions provided by the same genial and enterprising proprietor.

Holland Brothers' scenic whales and other amusements, including the so-called "dancing academy," were well placed at the western extremity of the fair, and appeared to be reaping their full share of "the doings." The organ of the jazz affair played "Chili Bom Bom" throughout the day, as it seemed to me, with greater fervour than melody. "The Mystic House" near by attracted hundreds of patrons. As a riding device, it possesses some rather unusual features, and as a thriller, providing the right element of surprise, the idea is capable of considerable expansion.

A number of the shows and stalls bore every outward trace of having weathered a more than ordinarily bad summer, and some of them were frankly disreputable in appearance. With few exceptions, the machines and joints were badly in need of the new coat of paint and general "furbishing up" which they will undoubtedly receive before quitting their winter headquarters.

At Loughborough Fair I again heard the lament, which I have previously listened to so often on other fairgrounds, regarding the tiresome similarity and dreary monotony of the modern fair. There is no doubt that the day of the big roundabout as a central attraction is passing. There have been, and are to-day, at every fair of note altogether too many of these machines in proportion to the number of shows and booths, and while the idea is all very well in its way, and the "merry-go-round" an always indispensable feature of every fairground, the roundabouts should not properly be allowed to predominate matters to the extent that has lately become far too prevalent.

Variety is as much the essence of popularity and success on the fairground as it is the spice of life itself, and the tendency to overload the modern fair with riding machines, to the detriment, and, all too often, to the virtual exclusion of the "inside" shows of the old "walk-up" order, to which the fair owes its very origin, and upon which it depended for so many years for most of the success that attended it is, for many good reasons, to be deplored.

Other attractions at Loughborough comprised Holland's Jumping Horses, T. Essam's well-known and well-managed Sporting Games, Ernest Hall's Games of Skill, Warwick's "Three Card Trick Game"—what a game!—a high falutin' conceit that styled itself "Felix on the War Path," and numerous other Spinning, Housey-Housey, Disc, Dart, Card, and Coin games of the "Now, my lucky lad," order.

The fortune-telling spoof flourished like a green bay tree, and at Loughborough, as elsewhere, the supply of mugs was seemingly inexhaustible. The gentle, mythical, but withal profitable, arts of clairvoyance and palmistry were duly represented by such eminent practitioners as "Gipsy Doreena," "The Original Vanatte," whose reading of our own particular future was indeed original; Madame Marcel, who, I learned upon enquiry, is in no way related to the originator of the famous "wave," Madame Elliott, Madame Levenor; a damsel who somewhat gratuitously terms herself "Queen Sheba Lee," and last, but by no means least, Madame Valetta, who impressively announces to would-be patrons that she has been patronised by the Mayor of Stamford, and congratulated by the Mayoress of Buckingham.

There was the jazz bagatelle, "where every hole wins a prize"—that is, of course, provided your luck "is in"; Keeble's premier dart saloon and the same enterprising showman's shooting gallery were well patronised, as also were Howard's "Felix on the Tiles" spinner, R. Turvill's ball game, Neale's and Chapman's sporting games, and Armstrong's celebrated sporting emporium.

Other characters present, in addition to a horde of balloon and novelty vendors, were "Jeff," the lightning caricaturist—a promising lad for his age; the irrepressible Whiting, "the fairest man travelling," as some who were diligently striving to knock his cokernuts off evidently thought; Tilley, the Kettering confectioner; the exuberant "gold fish king"; Corrall, the brandy snap and gingerbread man; and Sid's bargain stall. Steven Hewett's Derby race game was a prominent feature, as also were H. Clayton's side shows; A. Brandon's "Rising Generation" horses and motors; and H. G. Wallis's juvenile merry-go-round. The "Baby dip" stall appeared to be popular; I never previously suspected that babies were nearly so lucky; and A. Richards' "Jazzer" found considerable favour with the younger and more boisterous element. "Say, kid," qcoth the aforesaid Richards, "Here's the real jazz outfit," and "Say, boy, bring the skirt right along."

Quite the best show of the fair was provided by Messrs. Birch and McCoy, with their elaborately staged and lavishly equipped beauty parlour. Charlie McCoy, like my good friend Jack Parry, is a showman in the very first flight, which is equivalent to saying that he has forgotton more about the art of sound, practical showmanship than a good many of the slow-thinking "dug-outs" of old stagers" who claim to be experienced and to know all there is to know about showmanship, and who are still doing their futile best to run all fairs according to their own misty lights, have ever discovered.

McCoy's show is worth a long journey to see. It is magnificently put on, and the three ladies who constitute the cast are artistes to their finger-tips. With a few more shows of the same calibre and high standard of artistic merit there would be vastly brighter prospects for the future of the outdoor fair as an institution. In conversation with the cheery Charles I learned something of the true warmth of the reception which the more enlightened population of Showland has unanimously accorded to my recent exposure of the "No Guild-No Ground" nonsense—a campaign which I am being continually urged to press with yet greater vigour. There is, however, as I was happy to be able to assure Mr. McCoy, little or no necessity for further publicity, since I have it on excellent authority that there is not the remotest prospect of the foolish threat ever becoming more than a mere outlet for hot air. In showmanship, as in every other walk of life, enterprise and the best brains must always win, and no showmen's organisation could ever hope to keep a man like McCoy off the fairground. Public opinion in this, as in other matters, is the only effective tribunal, and the public has a habit of knowing what it wants and of taking care to get it.

Also at Loughborough was Williams's "Giving Away" stall, but if they did I did not happen to notice it. All the Housey-Housey wallahs were vociferous in reminding their patrons that "this is a game of skill," and one of the dart-shy merchants cheerfully displayed a warning to the effect that "grumbling was strictly prohibited." Probably he had had some. The objectionable habit of using bad language has not yet been eradicated despite a well-intentioned campaign with that object, and it is still far too common on most fair grounds. It was rather freely in evidence at Loughborough, and one horrid old barridan whose identity I will not attempt to disclose repeatedly "held forth" in a fashion calculated to pollute Billingsgate's classic air.

Mr. and Mrs. Arthur James, the justly celebrated vendors of "London Curl," "Grantham Biscuits," fruit and nuts, paid their sixty-second visit to Loughborough Fair with their smartly-equipped stall, which, as usual, was liberally patronised.

Loughborough, with its quaint, narrow streets, its stately old church, and delightfully wooded Charnwood Forest environment, redolent with Cromwellian memories, is an interesting place boasting two hostels of repute. I was glad to meet some old acquaintances round the glowing fire of an inn, and even later pleased in the small hours of the Sabbath morn to see St. Pancras again.

In our next issue I will deal among other matters with the big fairs at Pontefract, Yeovil and York.

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I LOVE KIDS

IN LOVE WITH LOVE

NOT HERE, NOT THERE

MAYBE SHE'LL WRITE ME

WEST OF THE GREAT DIVIDE

CALL ME, AND I'LL COME TO YOU

I'M GONNA BRING A WATER MELON

WHEN WILL THE SUN SHINE FOR ME?

DOES THE SPEARMINT LOSE IT'S FLAVOUR?

DON'T do YOUR COURTING ROUND the GATEPOST

FOR PANTO.

CONCENTRATE ON

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IF I CAN'T SING ABOUT MY MAMMY

YOU'RE IN LOVE WITH EV'RYONE

GO 'LONG MULE

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